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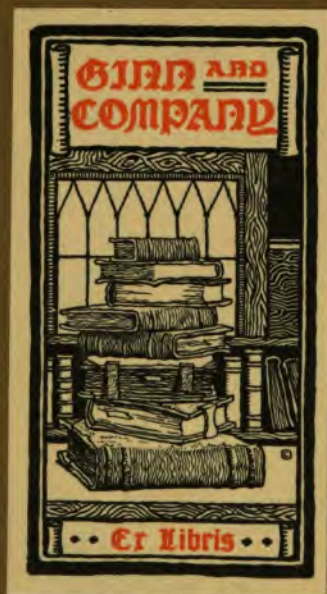
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FOUNDATION LESSONS IN ENGLISH



FOUNDATION LESSONS IN ENGLISH

BY

O. I. WOODLEY

SUPERINTENDENT OF SCHOOLS, MENOMINEE, MICHIGAN

AND

M. S. WOODLEY

BOOK II

New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1913

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Set up and electrotyped May, 1901. Reprinted July,
November, 1901; April, July, 1902; February, 1903;
February, July, 1904; January, September, 1905; February,
1906; January, 1907; February, 1909; March, 1910;
August, 1912; March, 1913.

PREFACE

THE object aimed at in the preparation of this book has been to present a series of lessons that will acquaint pupils with the fundamental elements of our language, develop within them some idea of its power and beauty, give them some skill in its use, and cultivate their language sense.

Without the power to appreciate quality in the language itself, pupils will make but little progress in its study. Thus the development of the language sense is of vital importance. This sense may be cultivated by studying the best literature and by exercising the judgment in the choice of the best forms of expression. To provide material that will furnish examples of good descriptions, narratives, and other types of literature, choice selections have been taken from the writings of the best authors. If these are used according to the plans suggested, pupils will not only become familiar with different types of composition, but will acquire a genuine feeling for good language and be filled with a strong impulse to use it.

The subject of Variety of Expression, which occupies so prominent a place in Book I, is continued in Book II, for flexibility, or freedom in the use of language, is of the greatest importance. The lessons on Variety of Expression, together with those on Exactness of Statement and the Correct Use of

Words, will teach pupils how they may improve their oral and written composition.

The series of lessons on Comparison is intended to develop the power of observation, and by preparing for an understanding of figuration, to lead to the interpretation and enjoyment of many of the finest selections to be found in literature.

Under the heading, "Sense Training in Literature," is presented a series of lessons that is intended to enlarge pupils' appreciation and enjoyment of language by showing them that through having the senses trained to recognize the color, sound, odor, and other elements of beauty in nature they can better understand the literary allusions to these elements. These lessons have large culture value, for, by enabling the pupils to get more from the great worlds of nature, literature, and art, they cannot fail to leave an impression on their life and language.

Another feature of these books that is of great importance is the development of the idea that the use and the form of the language depend upon the purpose of the writer. The pupils will discover that language is not used for the sole purpose of giving information, but often to give pleasure, or to arouse the emotions, and that the purpose for which it is used has much to do with the form of expression. The selections that are given for study will prepare pupils for a better understanding of literature.

Letter writing has been treated exhaustively, from the writing of informal friendly letters to orders for goods, applications for positions, and other business forms. While the lessons are mainly given up to the presentation of letter forms,

it is expected that teachers will give many additional exercises that pupils may have different letter forms thoroughly fixed in their minds, and be able to write informal or business letters with readiness and ease. The complaint made by the business world that pupils from public schools cannot write a simple business letter shows the necessity for more practical and thorough work in this branch of composition.

The purpose of the lessons on Grammar is to give the pupils a broader view of language, rather than to enter into a discussion of the laws that govern it. Simple definitions and discussions of the use of words are given, and only such analysis is introduced as will contribute to the main purpose. For this reason parts of speech are presented because of their use, rather than as a grammatical classification, and the analysis given is to enable pupils to understand better the structure of sentences.

If the lessons on grammar are studied with these facts in mind, an understanding of the relations of grammar to language will be gained, and a foundation will be laid for the formal study of grammar in the higher grades. Experience proves that a better understanding of the relation of the elements of a sentence can be gained by oral analysis than by representing these relations, and for this reason no scheme for diagramming is given.

The selections from Longfellow, Whittier, Thaxter, Thoreau, Taylor, Holmes, Burroughs, and Sara Orne Jewett are used by special arrangement with, and permission of, Houghton, Mifflin and Co., authorized publishers of their works.

Grateful acknowledgments are also extended to the follow-

ing for permission to use selections from their publications: to The Robert Clarke Co. for selection from Gallagher's Poems; to J. B. Lippincott and Co., D. Appleton and Co., G. P. Putnam's Sons, Little, Brown and Co., Charles Scribner's Sons; and to W. D. Howells and R. W. Gilder for permission to use extracts from their works.

To all who have assisted by their advice and criticism in the preparation of this book grateful acknowledgment is given. To Professor M. V. O'Shea of the State University, Madison, Wisconsin, Miss Lucia Johnston, Principal of the Douglas School, Chicago, and Miss Lillian Ramsdell, teacher of English in the Winona High School, Winona, Minnesota, we are under special obligations for valuable suggestions and for careful and critical reading of the manuscript.

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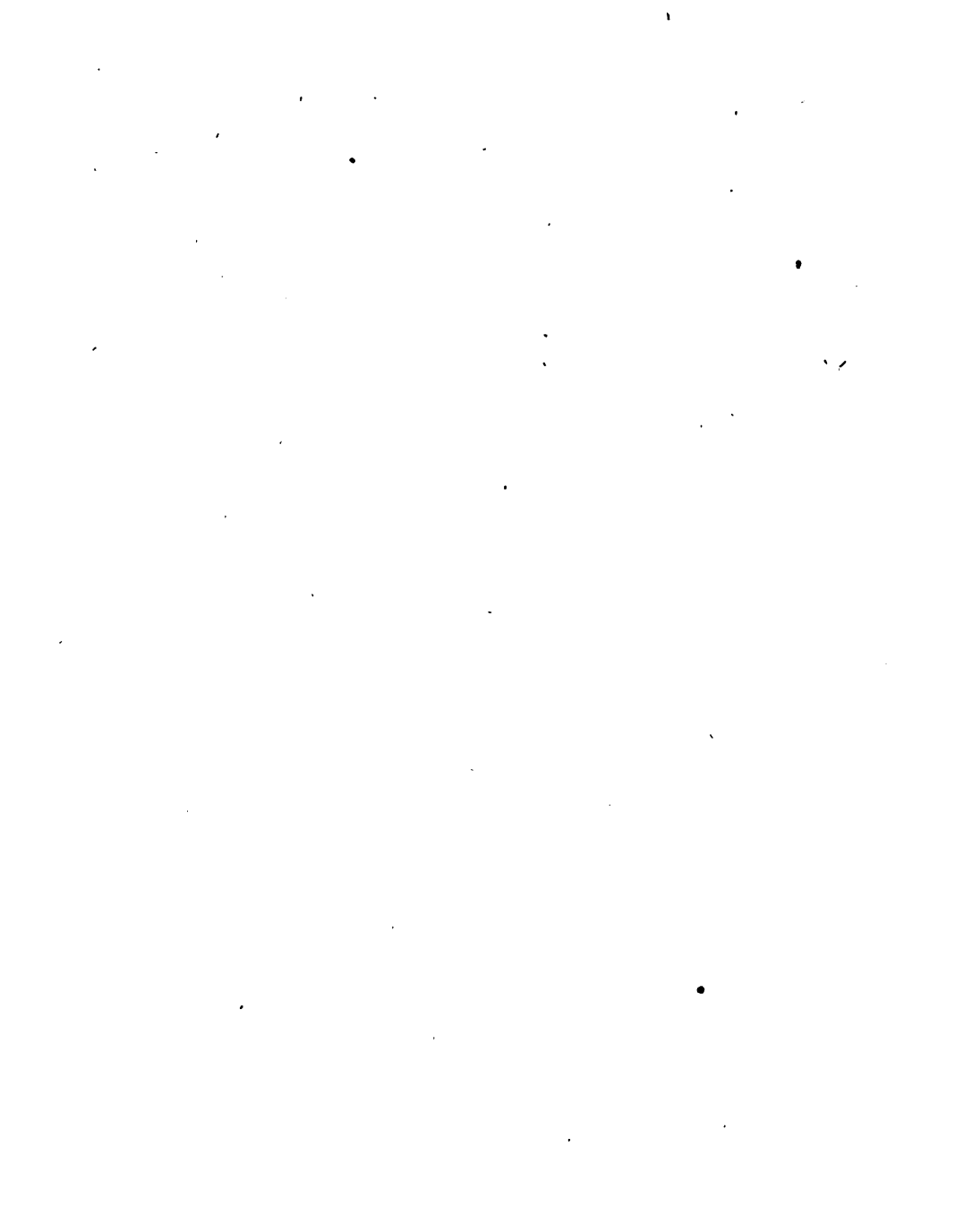
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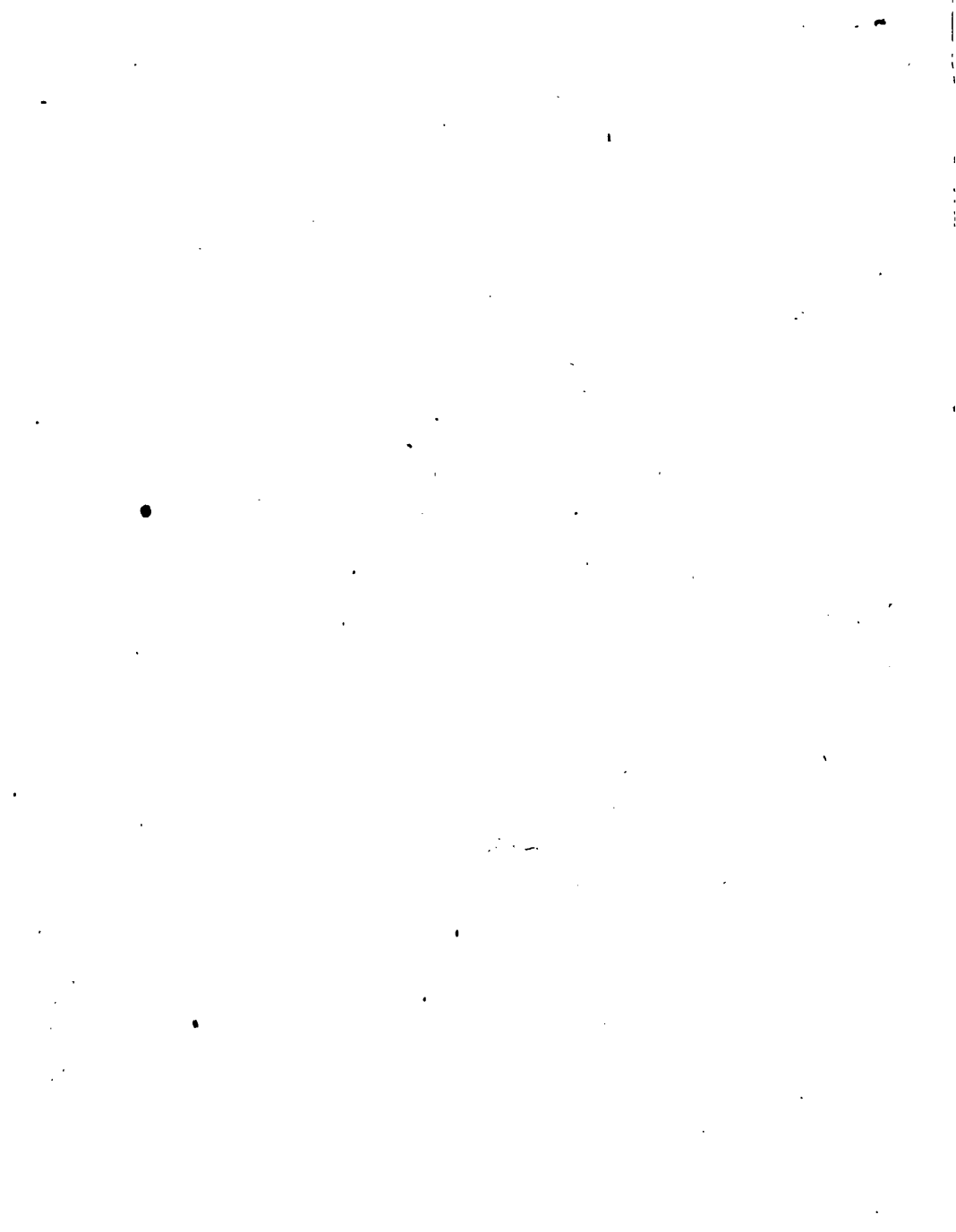
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FOUNDATION LESSONS IN ENGLISH



PART I

LESSON I

SENTENCES

Language is the expression of thought. Thought may sometimes be expressed by signs and gestures, but the usual method of communicating what is in the mind is by the use of words. These words may be so arranged as to convey any idea which we wish to express. A group of words thus arranged is called a **Sentence**.

Thought is usually expressed in sentences that state or affirm something.

Make sentences stating something about each of the following:—

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A sentence that is used in making a statement or declaring a fact is called a Declarative Sentence.

We sometimes wish to ask questions, and in doing this we form a different kind of sentence.

Make sentences asking questions about each of the following:—

fruit nuts corn seeds September-

A sentence that is used to ask a question is called an Interrogative Sentence.

1. Please help me with my lesson.
2. Heave up the anchor, lads, run up the sails again.
3. "Shew me thy ways, O Lord; teach me thy paths."
4. "Remember thy Creator in the days of thy youth."

What request is made in the first sentence?

What command is given in the second?

What is expressed by the third sentence? By the fourth?

A sentence that is used in making a request or giving a command is called an Imperative Sentence.

Tell whether request, entreaty, or command is expressed in each of the following, and explain the conditions under which each was made:—

1. Be kind to all dumb creatures.
2. Please lend me your dictionary.
3. Do not fire until the order is given.
4. "Roll on, thou deep and dark blue Ocean — roll!"
5. "Long may our land be bright
 With freedom's holy light;
 Protect us by thy might,
 Great God, our King."

If you saw a child near an open well, in what kind of sentence would you call him away?

In what kind of sentence does the captain of a ship give his orders? The general of an army?

Select declarative, interrogative, and imperative sentences in your reading lessons.

LESSON II

THE EXCLAMATORY SENTENCE

1. They come, they come!
2. Charge, Chester, charge!
3. Who could believe it!

To which of the classes of sentences that you have learned does the first sentence belong? The second? The third?

Tell what kind of feeling each of these sentences expresses.

Select the sentences in the following that express deep feeling or emotion:—

He begged them to lay him down. They did so, and asked if he would have a surgeon. "There's no need," he answered, "it's all over with me." A moment after one of them cried out, "They run; see how they run!" "Who run?" Wolfe demanded, like a man roused from sleep. "The enemy, sir. They give way everywhere!" The dying man gave an order regarding the pursuit, then turning on his side he murmured, "Now, God be praised, I shall die in peace!" and in a few minutes his gallant soul had fled.—PARKMAN.

A declarative, an interrogative, or an imperative sentence often expresses surprise, joy, fear, sorrow, anger, or other strong emotions. It is then called an **Exclamatory Sentence**.

In a selection given by your teacher select the exclamatory sentences, and tell in each case whether the sentence is declarative, interrogative, or imperative in meaning.

Make two exclamatory sentences expressing joy or delight; two betraying fear; two expressing sorrow; two expressing surprise.

SUMMARY : —

A Declarative Sentence is used in stating or affirming a fact.

An Interrogative Sentence is used in asking a question.

An Imperative Sentence is used in making a request, or in giving a command.

An Exclamatory Sentence is used in expressing strong feeling.

A Period is placed at the close of a declarative and an imperative sentence.

An Interrogation Point is placed at the close of an interrogative sentence.

An Exclamation Point is placed at the close of an exclamatory sentence.

Select sentences in your reading lessons, and state to which class each belongs.

Write three sentences to illustrate each of the classes you have learned.

LESSON III

COMPOSITION

AUTUMN FLOWERS

Write about autumn flowers, using the following outline as a guide:—

The kind of autumn flowers with which you are familiar.

Where they grow.

Which of them grow in greatest abundance.

How the flowers of autumn compare with those of summer in beauty and fragrance.

What autumn flowers you like best.

Read your work and rewrite, improving where you can by varying the form of expression.

NOTE. — This and similar composition exercises should correlate with nature lessons.

Which of the following seem to you most fitting and true in speaking of these flowers?

The aster greets us as we pass

With her faint smile. — WHITMAN.

Along the river's summer walk,

The withered tufts of aster nod;

And trembles on its arid stalk

The hoar plume of the goldenrod. — WHITTIER.

Graceful, tossing plume of glowing gold,

Waving lonely on the rocky ledge. — THAXTER.

With folded lids beneath their palmy shadow

The gentian nods in dewy slumbers bound. — WHITMAN.

In matchless beauty, tender and serene,
The gentian reigned, an undisputed queen. — ELAINE GOODALE.

The yellow sunflower by the brook in autumn beauty stood.
— BRYANT.

LESSON IV

VARIETY OF EXPRESSION—SYNONYMS

Copy, then rewrite, each of the following sentences, varying the expression by the use of a synonym wherever possible, being careful always to preserve the thought:—

1. Each month has some gift to offer; September brings her ripened fruits.
2. The robin sings his cheerful song whether the sky is clear or cloudy.
3. The autumn leaves lie heaped in every hollow of the ground.
4. The blue sky is decked with soft white clouds.
5. The busy little squirrel is gathering his winter supplies.
6. The blue gentian is usually found on moist land, in the eastern and central states.
7. Nature displays the greatest magnificence of color in the sunset.
8. Many great rivers were once tiny mountain streams.
9. The mild, balmy days of autumn are enjoyed by every one.
10. The sounds of nature delight the poet's ear.

LESSON V

VARIETY OF EXPRESSION — ANTONYMS

Copy, then rewrite, each of the following sentences, varying the form of expression by changing from the negative form to the positive, and from the positive form to the negative:—

1. There is no more graceful bird on the waters than the swan.

2. The swan never looks more beautiful than when she plunges her head into the water and throws a shower of crystal drops over her ruffled plumage.

3. It is said that the wild bees are not found very far from the abode of man.

4. Bees will not work in the light, and if there is a window in the hive they cover it with cement.

5. Many dumb creatures show as much wisdom in making their homes as man does in building his house.

6. The spider is certainly the best of tent-makers.

7. Many birds build their houses with as much skill as a human architect.

8. Even man does not show greater ingenuity than that displayed by the beaver in building houses and bridges.

9. The natural scenery of the world presents no grander sight than the Falls of Niagara.

10. There are other cataracts that are higher, but none that have so great a volume of water as Niagara.

LESSON VI

VARIETY OF EXPRESSION—COMPARISON

Copy, then rewrite, each of the following sentences, varying the expression by changing comparisons to the direct form of expression, and the direct form to comparisons:—

1. The lining of chestnut burs is as smooth as satin.

2. One branch of the spider family builds a house, or rather a cradle, shaped like a tiny bell.

3. This cradle is not very large, and is as white as snow.

4. The dew-drops on the flowers sparkle in the sunlight.

5. The ruby-colored throat of the humming-bird looks like the softest velvet, but when brightened by the sunlight, it glows and gleams like a flame.

6. With his long, fork-shaped tongue, he sucks the nectar from the flowers.

7. The setting sun fell upon the fountain, making it look like a shower of gold.

8. The lake glistens as the silvery light of the moon falls upon it.

9. The sound of Niagara, as it plunges over the ledge into the abyss below, is musical, though loud as thunder.

10. Vapor rises in snow-white spray, and hangs in a cloud just above the falls.

LESSON VII

VARIETY OF EXPRESSION — REARRANGEMENT OF WORDS

Copy, then rewrite, each of the following sentences, varying the form of expression by changing the order of the words:—

1. Some one has called the stars the daisies of the night.

2. The moon floating slowly across the sky is the “lady sweet and fair” who gathers the daisies.

3. Many flowers fold their petals at night.

4. The breeze shook the dew from the flowers in little silver showers.

5. The leaves of maple trees turn red and yellow in autumn, but the pine and the spruce are clothed with changeless green.

6. Some birds will pretend to be wounded, and hop or fly along just out of reach, to lead intruders away from their nests.

7. Mrs. Thaxter wrote a pretty story about a sand-piper that tried in this way to prevent her finding its nest.

8. While the mother partridge is feigning lameness to attract attention to herself, the little partridges hastily hide amidst the grass or bushes.

9. If you read Olive Thorne Miller’s “Birds’ Ways,” you will learn many interesting facts about birds.

10. All boys enjoy the animal stories which Rudyard Kipling tells in the “Jungle Book.”

LESSON VIII

FOR CONVERSATION

1. All the lovely wayside things

Their white-winged seeds are sowing.

— HELEN HUNT JACKSON

2. In dusky pods the milk weed

Its hidden silk has spun. — HELEN HUNT JACKSON.

- 3.

“Does anything hide

In that wee atom of dust?” You say —

Yes, wonderful glory is folded inside!

Robes, my dear, that are fit for kings;

Scarlet splendor that dazzles the eyes;

Buds, flowers, leaves, stalks, — so many things!

You look in my face with doubting surprise.

— CELIA THAXTER.

4. Your hearts are the soil, your thoughts are the seeds;

Your lives may become useful plants or foul weeds.

— NELLIE M. BROWN.

5. Who soweth good seed shall surely reap.

— JULIA C. R. DORR.

6. A sower went out to sow his seed; and as he sowed, some fell by the wayside; and it was trodden down, and the fowls of the air devoured it.

And some fell upon a rock; and as soon as it was sprung up, it withered away, because it lacked moisture.

And some fell among thorns; and the thorns sprang up with it, and choked it.

And other fell on good ground, and sprang up and bare fruit an hundredfold.—Luke viii. 5-8.

What are the "lovely wayside things" mentioned in the first quotation? What are "winged seeds"? How are these seeds sown?

What is the "hidden silk" of the milkweed? Of what use is it in sowing the seeds?

Explain what is meant by the "wee atom of dust" spoken of in the third quotation. What is the "wonderful glory" folded inside the seed?

Explain how thoughts are like seeds. In literature what are good seeds often used to represent? Of what are bad seeds used as the emblem?

What kind of harvest may one have when he sows good seed upon good soil?

Which of the quotations given do you like best?

Copy and commit it to memory.



LESSON IX

COMPOSITION

SEEDS

Write three or four paragraphs about seeds, using the thoughts suggested by the conversation lesson as a guide.

Rewrite, varying the form of expression, enlarging and combining sentences, and making any changes that will improve the language.

Mistakes in punctuation, in the use of capitals, and in paragraphing should also be corrected.

LESSON X

STUDY OF A PICTURE

Study the picture, using the following hints as a guide:—

Time feature—Time of year, how shown; time of day, how shown; kind of day, how shown.

Place feature—Scene of the picture, probable reason for its selection by the artist.

Principal objects—Class of people represented; what their dress indicates; their attitudes.

Other objects—Water, trees, what the appearance of these indicates.

Harmony—How the objects in the picture contribute to this; smoothness of the water, appearance of the shadows, attitude of the people, all combine to indicate the kind of day represented.

NOTE. — Pictures are a form of expression, and as such they have a place in language study. A picture can present only the act of a single instant, but as it suggests more than this, it should be studied for what it suggests as well as for what it presents. In the picture, "The Return of the Reapers," we can see persons at a particular spot on their way home from the fields, but the imagination fills in what the picture suggests of the field of grain, the home of these people, and many other things.

In the conversation lesson, help the pupils to get the story which the artist tells and to observe the elements that contribute to the story. The time, the place, the dress of the people, the appearance of the water, all help to make up the story.

WRITTEN EXERCISE

Write the story which this picture suggests to you, tell of the field of grain, the day's work, the return in the evening, the home, and anything else of which you wish to write.



The Perry Pictures

RETURN OF THE REAPERS

From Painting by Minel

LESSON XI

STUDY OF A SELECTION¹

THE FATE OF THE AMERICAN INDIAN

Not many generations ago, where we now live, the rank thistle nodded in the wind, and the wild fox dug his hole unscared. Here lived and loved another race of beings. Beneath the same sun that rolls over our heads, the Indian hunters pursued the panting deer.

Here the wigwam blaze beamed on the tender and the helpless, and the council-fire glared on the wise and the daring. Here they warred; the echoing whoop, the bloody battle, all were here; and when the strife was over, here curled the smoke of peace.

Here, too, they worshipped; and from many a dark bosom went up a fervent prayer to the Great Spirit. These poor children of nature did not know the God of Revelation, but the God of Nature they saw in everything around them. They saw him in the star that sank in beauty behind their lonely dwellings; in the great sun that flamed on them at noonday; in the flower that swayed in the morning breeze; in the lofty pine that had defied a thousand whirlwinds; in the timid bird that never left its native grove; and in the fearless eagle whose untiring wings were wet in clouds.

And all this has passed away. Two hundred years have changed the character of a great continent, and blotted forever from its face

¹ Before studying this selection, have a conversation lesson about the American Indians, who they are, how they received their name, the character of the red men whom the early settlers found in America, the condition of those who remain, and other subjects relating to them. Talking about Longfellow's story of Hiawatha, Cooper's "Deerslayer," and other stories which the children have read will add to the interest of the lesson.

The selections in Part I of this book are all taken from the writings of American authors, and are upon subjects that will be of interest to the child who is becoming acquainted with the history and literature of our country.

a whole race. True, a stricken few remain here and there; but how, unlike their untamed forefathers! The Indian of falcon glance and lion bearing, the theme of touching ballad, the hero of romantic tale, is gone, and his degraded offspring crawl upon the soil where he walked in majesty.

As a race, they have withered from the land. Their arrows are broken, their springs are dried up, their cabins are in the dust. Slowly and sadly they climb the deserted mountains and read their doom in the setting sun. They are sinking before the mighty tide which is pressing them away; they must soon hear the roar of the last wave, which will settle over them forever.

Agnes hence, the white man, as he stands by some growing city, will ponder on their disturbed remains, and wonder to what sort of person they belonged. They will live only in the songs and histories of their exterminators. — CHARLES SPRAGUE (Adapted).

The following suggests a treatment of this selection:—

What was the condition, at one time, of the country in which we live? Describe its condition at the present time. What has brought about this change? Tell how the Indians lived before the coming of the white man. How did they spend their time? Why are they called "children of nature"? What thought did they have about God? Through what did they get their knowledge of God? What has become of most of these people now? How do the ones that remain compare in strength and character with those our ancestors found here? How do they usually live now? What does the writer think will probably be the final fate of the remnants of this race? How will the noble red man be heard of in ages to come?

What stories and poems about Indians have you read?

LESSON XII

THE PARAGRAPH

THE HUMMING-BIRD

The gorgeous hues of the humming-bird make it appear like a tiny fragment of the rainbow. Now it flutters from flower to flower, to sip the silver dew—it is now a ruby, now a topaz, now an emerald, now all burnished gold.

Darting with airy, graceful motion from flower to flower, it spreads on humming winglets so lightly as to seem upheld by magic. The dazzling beauty of its little form, clothed in plumage of resplendent changing green, is increased by the brilliancy of its throat, now glowing with fiery hue, now transformed into a deep velvet-like black, as the bird flashes past like a gleam of light.

This most beautiful of all aerial creatures possesses extraordinary powers of flight. Indeed, the bird's frame is peculiarly well adapted to flying, the tail being large, and the wings, though somewhat narrow, are very long.

Its nest is of a peculiarly delicate nature, the outer parts being of light gray lichen, so neatly arranged on the branches of the trees as to seem a portion of the twig to which it is attached. The next coating is a cottony substance, and the innermost is made of the silky pods of various plants, and is extremely soft and comfortable.

—AUDUBON.

When writing about any subject, a person has several distinct ideas about it, and to express these fully, he usually writes a number of sentences upon each. Thus he has a group of sentences for each distinct thought or topic upon which he writes.

How many groups of sentences are there in the selection given? Why are these sentences put into separate groups?

What does the writer describe in the first group? What is the subject or topic of the second group? Why were not the sentences in these two groups all put into one group?

What is the topic of the third group? Of the fourth?

A group of sentences relating to the same topic or thought is called a Paragraph.

How are the paragraphs indicated in this selection?

In all your writing put the sentences that relate to the same topic into one paragraph, and indicate the beginning of each paragraph by indenting the first line.

Tell how many paragraphs you could write upon the subject "Winter Sports," and name the topic of each.

In a selection chosen by the teacher, give the topic of each paragraph.

LESSON XIII

COMPOSITION

THE AMERICAN INDIAN

Write a description of the Indian and his mode of life, following the suggestions of the outline, and making paragraphs as indicated.

1. Appearance.

a. Form of body.

b. Features.

2. Dress.

a. Indians in cold countries.

b. Indians in warm countries.

3. Houses.

a. Of what made.

b. Form.

4. Occupation.

a. Men.

b. Women.

5. — Amusements.

After reading your composition, try to improve it by combining or enlarging sentences, and varying expressions.

Give the subject or topic of each paragraph in your composition.

LESSON XIV

SENTENCES—SUBJECT AND PREDICATE

1. Cotton grows in the Southern states.

2. The city of New York was once called New Amsterdam.

3. The rivers of New England are short and rapid.

In the first sentence of what is something said? What is said of it?

Of what is something said in the second sentence? What is said of it?

Of what is something said or asserted in the third sentence? What assertion is made about rivers?

In each of these sentences you find that there is the

part of which something is said or asserted, and the part that makes this assertion.

The part of which something is asserted is called the **Subject**.

The part which makes the assertion is called the **Predicate**.

Write the subjects and the predicates of the following sentences separating them thus:—

SUBJECT

PREDICATE

The apples

are sweet

Pineapples grow in Florida.

Great quantities of sugar and molasses are shipped from New Orleans.

Iron and copper are found along the shores of Lake Superior.

The Erie Canal connects Buffalo with Albany.

Trees of enormous size grow in California.

Valuable minerals are found in the Rocky Mountains.

The central part of the United States is drained by the Mississippi River.

The Mammoth Cave in Kentucky is visited by many tourists every year.

Make sentences using each of the following groups of words as a subject:—

The city of Chicago —.

Large forests —.

The tops of high mountains —.

The American Indians —.

Many boat-loads of lumber —.

The Great Lakes —.

Make sentences using each of the following groups of words as a predicate:—

— flows into the Atlantic Ocean.

— fill the air with fragrance.

— contains gold and silver mines.

— grow in California.

— are shipped to Europe.

— presented a beautiful sight.

In the examples given and in each of the sentences you have made, the subject is placed before the predicate. This arrangement of the parts of a sentence is called the **natural order**.

The natural order is not always followed, often a part or all of the predicate is placed before the subject. This is called the **inverted order**.

Rearrange the following sentences so that they will have the natural order, and give the subject and predicate of each:—

Soon after the sun had set the moon appeared.

By the roadside bloomed many wild flowers.

In the spring the birds will come back to the trees.

How rapidly the river flows!

Pouring forth his rapturous song, the lark soared high into the air.

"Unto the pure all things are pure."

Across the river came the sound of the village bell.

"Slowly and sadly we laid him down."

With soft and noiseless tread the Frost King approaches.

LESSON XV

COMPARISON

The wild rose is a much larger flower than either the apple or the pear blossom. Its petals are a deeper pink. There are five petals, just as there are in the apple and the pear blossoms, and there are as many stamens and pistils. So, though different in some ways, the flowers of the rose are very much like those of the apple and the pear.

The writer of this saw that the rose, the apple, and the pear blossom were alike in some respects and different in others. She made use of language to express these resemblances and differences. That is what you are to do in this lesson, with the objects named.

Observe that the sentences stating the ways in which the wild rose resembles the apple and the pear blossoms are put into one paragraph. In your own writing be careful to put the sentences that state the resemblance of one thing to another into one paragraph and those stating the differences between them into another.

Write sentences, stating the ways in which goldenrod resembles each of the following:—

the aster

the thistle

the sunflower

Write sentences telling how it differs from each.

In a similar manner, write sentences stating the ways in which the maple leaf resembles and differs from each of the following:—

pine needles an ivy leaf an oak leaf

Write sentences stating the ways in which corn resembles and differs from each of the following:—

potatoes oats wheat

Write sentences comparing the following:—

apples oranges pears grapes

Select other leaves, flowers, and fruits, and state their resemblances and differences.



LESSON XVI

STUDY OF A POEM¹

AUTUMN WOODS

Ere, in the northern gale,
The summer tresses of the trees are gone,
The woods of autumn, all around our vale,
Have put their glory on.

The mountains that infold,
In their wide sweep, the colored landscape round,
Seem groups of giant kings, in purple and gold,
That guard the enchanted ground.

¹ A conversation about the appearance of the trees in autumn will prepare for the study of this poem.

I roam the woods that crown
The upland, where the mingled splendors glow,
Where the gay company of trees look down
On the green fields below.

My steps are not alone
In these bright walks; the sweet southwest, at play,
Flies, rustling, where the painted leaves are strown
Along the winding way.

And far in heaven, the while,
The sun, that sends the gale to wander here,
Pours out on the fair earth his quiet smile,—
The sweetest of the year.

Let in through all the trees
Come the strange rays; the forest depths are bright;
Their sunny-colored foliage, in the breeze,
Twinkles, like beams of light.

The rivulet, late unseen,
Where bickering through the shrubs its waters run,
Shines with the image of its golden screen,
And glimmerings of the sun.

Oh, Autumn! why so soon
Depart the hues that make thy forest glad,
Thy gentle wind and thy fair, sunny noon,
And leave thee wild and sad!— WILLIAM CULLEN BRYANT.

Hints for the study of the poem, "Autumn Woods":—

Read the first stanza, and explain its meaning.

Describe the picture which the second stanza presents.

Why are the mountains compared to giant kings?

By what is the poet accompanied in his walk?

What is meant by the sun's *smile*, in the fifth stanza? Why is it spoken of as a "quiet smile"?

What makes the forest depths bright? Explain the comparison made in the sixth stanza.

What is the rivulet's *golden screen*?

Explain the meaning of "that makes thy forest glad," in the eighth stanza.

Having in mind the picture that the poet wishes us to see, let us look at some of the things which make up this picture: the vale clad in bright colors, the giant mountains "that guard the enchanted ground," the gay company of trees "that crown the upland," the wind whirling the leaves along, the sun's "quiet smile," and the rivulet winding its way through trees and shrubs, which it reflects in its quiet waters.

Give the sentences in which each of these is spoken of or described.

The poet used a number of words that beautify the language and help to make his description clear. Write all the words that you think are so used.

Explain the meaning of *tresses* in the first stanza. What word might have been used instead of *glory* in the same stanza? Which word expresses the thought more beautifully? What things are spoken of as *gold* or *golden*? Explain the use of the word in each case. Express the meaning of "mingled splendors glow," in your own words. Explain the meaning of *sunny* as used in this poem.

Memorize this poem.

Of these two quotations upon autumn color, which pleases you the more?

There is a beautiful spirit breathing now,
Its mellow richness on the clustered trees,
And, from a beaker full of richest dyes,
Pouring new glory on the Autumn woods,
And dipping in warm light the pillared clouds.

— LONGFELLOW.

The wings of morn and even
Have touched with magic breath the changing leaves,
And now, as wanders the dilating eye
Athwart the varied landscape circling far,
What gorgeousness, what blazonry, what pomp
Of colors, burst upon the ravished sight. — GALLAGHER.

Read "Autumn," by Henry Wadsworth Longfellow.

LESSON XVII

COMPOSITION

A WALK IN THE COUNTRY

Imagine that you are taking a walk in the beautiful autumn time, when the woods are rich with the gold and red of the leaves, and the sun's soft light gives warmth and brightness to the scene.

Write a description of what you see. Use in your composition some of the beautiful expressions used by the poets.

The writing of this should give much pleasure, as it will be possible to use for commonplace statement of fact many of the beautiful expressions used in literature in describing this season of the year.

LESSON XVIII

ENLARGEMENT OF SENTENCES

Although we may sometimes express a thought in a few words, often we must add more words to make our sentences tell all we wish them to express. When we desire to add to the thought in a sentence, we may join words and groups of words to the subject and predicate, thus enlarging the sentence.

We may wish to add to the statement, "The children play," by telling what children play, how they play, and where they play. We may do this by adding to the subject and the predicate words and groups of words that add this information to the sentence.

Example : —

The children ————— are playing.

The happy children ————— are playing merrily.

The three happy children ————— are playing merrily on the green grass.

The three happy children of my neighbor are playing merrily on the green grass.

Enlarge each of the following sentences in as many ways as you can:—

Wind blows.

The day darkens.

Clouds scatter.

Clouds gather.

Morning dawns.

Snow glistens.

Snow falls.

The sun rises.

Bells jingle.

NOTE. — Give an occasional exercise similar to this that pupils may develop power to express thought in clearer and fuller statements.

LESSON XIX

ABBREVIATIONS

For convenience in writing, many words, such as titles, the names of the months, the names of the states, and some other words are abbreviated. The following are examples:—

Mister	Mr.	Reverend . . .	Rev.
Messieurs . . .	Messrs.	Honorable . . .	Hon.
Mistress . . .	Mrs.	General	Gen.
Doctor	Dr.	Lieutenant . .	Lieut.
Professor . . .	Prof.	Colonel	Col.
Superintendent .	Supt.	Senior	Sr.
Company	Co.	Junior	Jr.

Most titles are written out in full in letters and documents directed to the person.

January	Jan.	September . . .	Sept.
February	Feb.	October	Oct.
August	Aug.	November . . .	Nov.
December	Dec.		

May, June, and July are not abbreviated, and it is better not to abbreviate March and April, although the forms Mar. and Apr. are allowed.

Arizona . . .	Ariz.	Kentucky . . .	Ky.
Connecticut .	Conn.	Louisiana . . .	La.
Florida . . .	Fla.	Missouri . . .	Mo.
Georgia . . .	Ga.	North Dakota .	N. Dak.
Iowa	Ia. or Io.	Vermont . . .	Vt.

The first part of the name is used as the abbreviation of most of the other states except in the cases of compound names, when the first letter of each word is used.

Write the following, using the abbreviations of such words as are usually written in that form:—

Mister Bryant, the poet, was born at Cummington, Massachusetts. The date of his birth was November third, seventeen hundred and ninety-four.

President Angell, of Michigan State University, was sent as minister to Turkey.

Doctor Oliver Wendell Holmes wrote many fine poems.

Mistress Stowe, who wrote "Uncle Tom's Cabin," was a sister of the Reverend Henry Ward Beecher.

Rand, McNally, and Company of Chicago, Illinois, publish railroad maps and guides.

General Lawton was killed in the Philippine Islands.

Webster O. Brown, Junior, is a member of the firm, Messieurs Winthrop, Brown, and Company.

Colonel Roosevelt and his company of Rough Riders distinguished themselves at the battle of San Juan.

NOTE. — Give dictation exercises for practise in writing abbreviations.

LESSON XX

LETTER WRITING

Study this form and then write it from memory:—

LETTER FORM

(PLACE FROM WHICH WRITTEN)

(DATE)

(ADDRESS OF PERSON)

TO WHOM WRITTEN)

(SALUTATION)

(COMPLIMENTARY CLOSE)

(NAME OF PERSON WRITING)

NOTE. — It is important that pupils have letter form thoroughly learned. This accomplished, they can give special attention to the structure of the letter itself.

Letter Forms. — The position of the date, the manner of address, and the closing are regulated in general by custom. These forms should be carefully observed, as any neglect or disregard of them shows ignorance or carelessness on the part of the writer.

A letter should be so placed on the page as to present a neat appearance. If it fills the page, it should begin about an inch and a half from the top. If it occupies only a few lines, it should begin lower down, so that it will appear in the middle of the page.

A margin should be left on the left side of each page. The width of this margin may vary from one-quarter to one-half inch, according to the size of the paper.

The salutation of a friendly letter is simply, Dear Friend, Dear Mother, Dear Charles, as the case may be; but in writing a formal letter the address of the person to whom the letter is written is placed just above the salutation, as indicated in the form given. The proper forms of salutation are Dear Sir, My dear Madam. The terms of respect at the close may be Yours truly, or Very truly yours.

It is important that capital letters and marks of punctuation be used correctly. Study the forms given for the correct use of capital letters and marks of punctuation in headings, addresses, and conclusions of letters. In the forms given, no punctuation is used on the envelope, except in the case of abbreviations, which are always followed by periods. Punctuation marks were formerly

used on the envelope, but they are now considered unnecessary.

The words mother, brother, friend, and similar names, when used in the salutation, begin with capital letters, but when used in the conclusion are written with small letters.

The first word in the term of respect begins with a capital letter.

The address on the envelope should be written plainly. Many letters go astray because of the carelessness of the person who addressed them. It is best to write the name of the state in full, as abbreviations are often confused.

Copy and learn the following forms:—

963 Woodward Ave., Detroit, Mich.,
Jan. 29, 1897.

Mr. W. J. Holmes,

Dear Sir :—

Yours truly,

John R. Andrews.

Palmer House, Chicago, Ill.,
Nov. 8, 1899.

Mrs. W. S. Scott,

Kalamazoo, Mich.

Dear Madam :—

Very truly yours,

Margaret Jones.

Address :—

Mrs. G. M. Jones.

698 Prospect Ave., Milwaukee, Wis.,
June 6, 1900.

The Macmillan Co.,
66 Fifth Ave.,
New York, N.Y.

Gentlemen : —

Yours truly,
(Miss) Mary A. Thompson.

Prof. Edw. A. Matthews
Carlton College
Northfield
Minnesota

Messrs. Perry Mason & Co.
297 Columbus Ave.
Boston
Massachusetts

Write headings and conclusions for letters from the following items, arranging and punctuating according to the instructions given.

Address an envelope for each.

1. James Arnold of Madison, Wisconsin, writes to his brother Charles, who is spending the summer at Excelsior, Hennepin County, Minnesota.

2. Harry Adams of Duluth, Minnesota, writes to a former teacher, Mr. R. A. Gilbert of Des Moines, Iowa.

3. Jessie Ames of Portland, Maine, writes to her cousin, Dr. Arthur Davis of 1208 Washington St., Pittsburgh, Pennsylvania.

4. Mary A. Williams of 231 Walnut Avenue, Cincinnati, Ohio, writes a business letter to Mrs. A. M. Peters of 230 Lincoln St., Chicago, Illinois.

5. Frank A. Vincent of 620 Campbell Street, Louisville, Kentucky, writes to Messrs. Harper and Brothers, Franklin Square, New York.

LESSON XXI

A LETTER

Write a letter to your city or county superintendent, giving a description of your schoolhouse, observing the following points:—

Location of building, size, material of which made, style of architecture, number of rooms, with information regard-

ing the lighting, furnishing, and decoration. Add anything further about the building which may be of interest.

Arrange the sentences in paragraphs, and be able to tell the subject of each.

Make and address an envelope for your letter.

LESSON XXII

PARTS OF SPEECH

Diligent pupils learn their lessons well.

Tell how each of the words in this sentence is used.

You find that each of these words is used differently. *Pupils* names the persons of which something is said, *diligent* describes the pupils, *learn* tells what the pupils do, *their* is used to avoid repeating the word *pupils*, and *well* is used to indicate how the lessons are learned.

Give the use of each word in the following sentences:—

Mary's mother gave her a beautiful picture.

The frightened deer ran very fast.

The teacher told us an interesting story.

Father bought me a pretty pony.

Words are divided into classes according to their use in sentences, and as there are eight different uses, there are eight classes. These are called **Parts of Speech**, and every word in our language belongs to one of them.

Each part of speech has a special name, which is given

to it because of its use. Words that are the names of things are called **Nouns**, because noun means name. Words that are used in making assertions are called **Verbs**, because they are the most important words in the sentence, and **verb** means **word**. Thus each part of speech receives its name from its use in the sentence.

Some words are not always used in the same way, and as they are divided into classes according to their use, a word that belongs to one class in one sentence may belong to another class in another sentence. In the sentence, "The *drive* along the lake shore is pleasant," *drive* is a name, and is therefore a noun; but in the sentence, "If you *drive* fast, you will get home before dark," *drive* asserts action, and is therefore a verb.

We must know how a word is used before we can determine to what part of speech it belongs.

NOTE. — Give exercises for selecting and explaining the use of such classes of words as the pupils have learned.

LESSON XXIII

COMPOSITION

A STORY TO BE FINISHED

"Why doesn't papa come," said little Phœbe, pressing her face against the window and peering out into the gathering gloom.

"He should be here by this time," replied her mother; "something has detained him, no doubt, but he will surely come soon."

"I hope he will come before it gets dark, for the wolves might come out of the woods," answered Phœbe. "Then I always think

more about the Indians when papa is away than when he is at home."

"Oh, you needn't be afraid of Indians," said her brother Henry, a sturdy boy of twelve, who came in at that moment with his arms full of wood. "There hasn't been an Indian around for more than six months. I don't believe they will come back here any more, after the scare they had last spring. I think that they had enough of bullets at that time to make them let us alone for a while," he continued with confidence, as he threw the wood into the box.

"I've fed old Brindle and put the corn into the boxes for the oxen, so papa won't have so much to do when he comes," he added, turning to his mother.

Mrs. Williams smiled. "That's a good, thoughtful boy," she said. "Now fill up the woodbox, and by that time your father will be home and we can have supper."

Mr. Williams had been one of the first who had settled in Ohio after the country came into undisputed possession of the English. He had built a small log house, and cleared a piece of ground, which grew larger each year as he cut down the trees. Upon this he raised his little crop of grain and vegetables, which supplied the family with food, and though they suffered many privations, this little family of pioneers was contented and happy.

To-day the father had gone to the village, five miles away, with a load of cord-wood, and had not returned as early as usual.

"Open the door, Phœbe, I hear some one pushing against it," said Mrs. Williams. "It is Henry with another armful of wood."

Phœbe did as her mother told her, but when she threw open the door, there stood, not Henry, but a tall, fierce-looking Indian.

*Finish this story, adding at least one hundred words.
Give such a name to the story as you think suitable.*

NOTE. — The finishing of a story partly told is of great value in training the imagination, in developing the power of observation, and in cultivating the habit of careful reading.

In noting the situations given, the objects and characters described, the pupil will be led to imagine what might naturally follow from the incidents related, and in this way the imagination is trained to invent.

Such exercises should occasionally be given. The teacher may read part of a story, and allow the pupils to finish it.

LESSON XXIV

EXACTNESS OF STATEMENT

You have learned that as objects possess size, height, beauty, value, and other qualities in different degrees, we must have different words and expressions from which to choose in order to give our exact meaning when speaking of them. You will also learn how different conditions may require different forms of expression to give the exact shade of meaning intended; for example, we may say: "The sky was beautiful as the sun disappeared behind the western hills," or "The sky became very beautiful as the clouds lifted and the setting sun appeared," or "The evening sky was marvellously beautiful with its rich coloring of crimson and gold."

Use the following words and expressions in sentences to make exact statements:—

In speaking of the clouds, use the words light, heavy, dark, soft, snowy, fleecy, pearly, gray, airy, silver-lined.

In speaking of the wind, use the words piercing, cold, soft, gentle, warm.

In speaking of falling rain, use the words gentle, drizzling, heavy, slow, driving, a shower.

LESSON XXV

STUDY OF A SELECTION

THE FIRST THANKSGIVING

Though the Pilgrims endured many trials and hardships when beginning life in the new world, they had much reason for rejoicing, for the land yielded abundantly from the first year's tilling and sowing; and when the harvest was over, and the crops were housed for the winter, it was decided to hold a great feast to thank God for his mercies to them. Men were sent out with guns in search of game, and the whole settlement was astir with the preparations for the great event.

King Massasoit and ninety of his followers were invited to share in the feast; and about sunrise of the appointed day the colonists were aroused by the terrific whoops with which the savages announced their arrival.

Several men, among them Miles Standish, who always arose to fire the sunrise gun, were, even at this early hour, ready to receive them.

Soon the roll of drums summoned to morning prayers, with which the Pilgrims began every day, and especially this day of Thanksgiving. Presently all were invited to sit down at the long tables spread in the open air, and the Pilgrim maidens, in white aprons and neat kerchiefs, fitted to and fro to serve them.

Would you like to know what they had to eat this first Thanksgiving Day? Well, there was clam chowder in large wooden bowls, there was cold meat and boiled turnips, besides porridge and cakes of Indian meal.

This may not seem a very inviting meal to us, with our modern appetites; but to our sturdy ancestors it was a royal feast, and it was eaten with grateful hearts by those who, a few months before, had suffered the pangs of hunger.

When breakfast was over, the entire company went to see some

military exercises conducted by Captain Standish. His army consisted of only nineteen men; but led by the military band, they presented an imposing appearance, and went through their manoeuvres in a manner that delighted the settlers and surprised the Indians. Above them floated the English flag, for the "Stars and Stripes" had not been heard of; and these loyal Englishmen never dreamed that their descendants would one day throw off the rule of the mother country and make for themselves a new flag.

After three days of feasting and rejoicing, the celebration ended with a great dinner that must have taxed the skill of Priscilla and the other maidens. Their services were gladly given, however; and I imagine that the young men, with John Alden among them, were ready to lend a hand at plucking the turkeys, cutting up the venison, or at any other task which these fair maids gave them.

What an interesting picture this company of devout men and their dusky guests must have presented, with the dark forest behind them, the great sea in front, and the blue sky overhead, while the soft breeze of Indian summer fanned their cheeks, and the yellow sunlight of the late autumn cast a golden glimmer over the scene. And how they talked and feasted! The good-will shown by the white men to their guests did much toward cementing the friendship and establishing the peace that made it possible for this handful of colonists to live in safety in the great wilderness.

NOTE. — The history story gives facts and narrates events that are used as literary material, and for this reason it is valuable for oral and written reproduction.

As historical narrative must be given in such language as will state the facts with truthfulness and clearness, it furnishes excellent material for the study of exactness of statement.

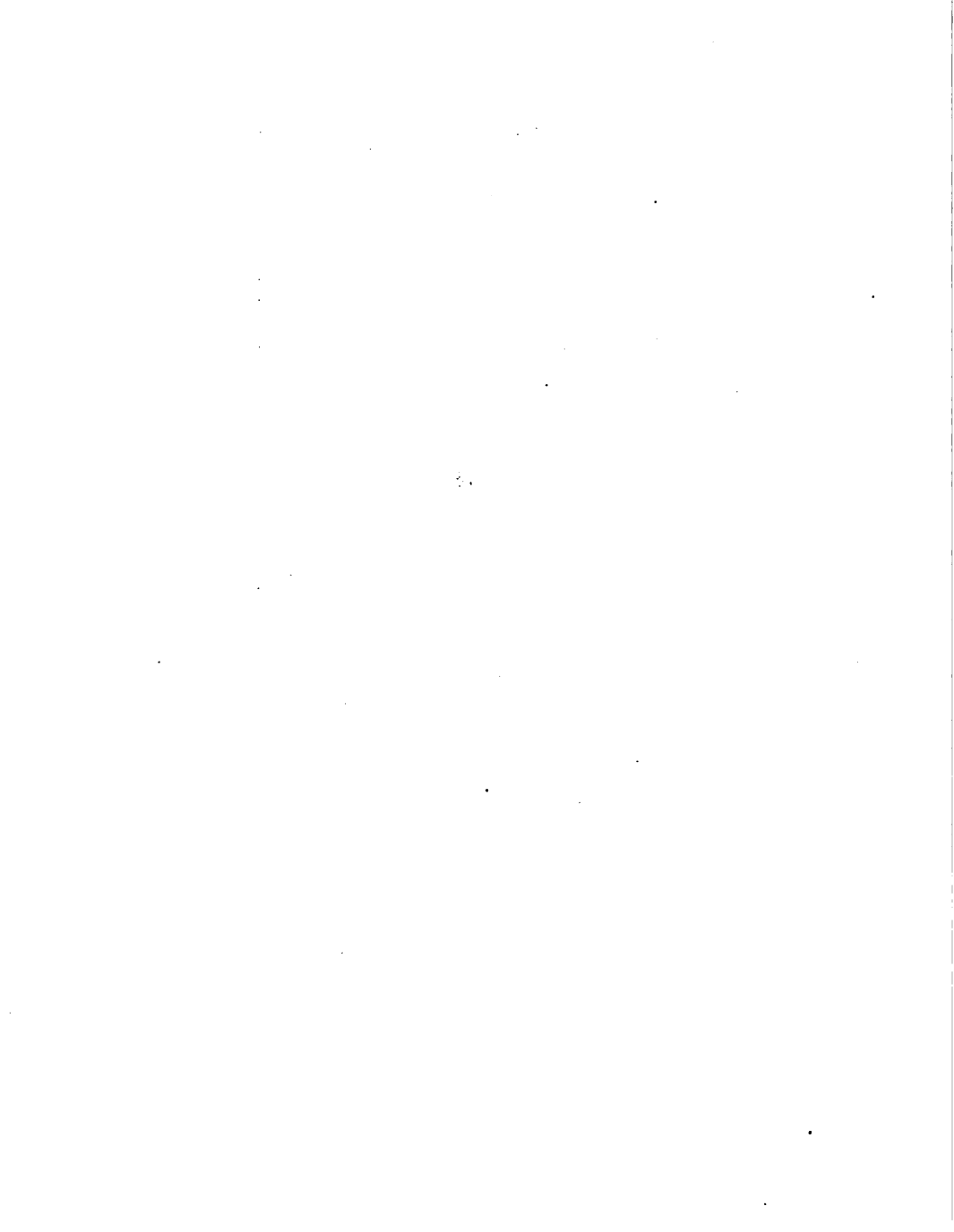
Such questions as the following are suggested for oral lessons:—

In what way did the Pilgrims show their gratitude for God's mercies? Why did they invite the Indians to their



PILGRIM EXILES

By Boughton



feast? Describe the breakfast and the way it was served. What entertainment was furnished the guests? Why do you think this was done? Why was not the American flag used? What time of the year was this feast held? Describe the weather at the time. What name is given to such weather in the late fall? How did the kindness and good feeling shown by the Pilgrims to their Indian guests affect the latter? Of what value was the friendship of these Indians to the settlers?

Give a sentence that states the purpose of this feast.

Give all the sentences in which the Pilgrims' feelings are referred to.

Give sentences in which the feelings of the Indians are suggested.

What persons spoken of in the narrative have been the subject of a poem? By whom was this poem written?

Select all the sentences in which there are exact statements.

Explain how these exact statements make clear the meaning of the sentences in which they occur.

Sketch a picture to illustrate the military parade given for the entertainment of the Indian guests, or one to represent the feast on the last day of the celebration.

Thanksgiving day!

Thou angel of the year! Thy bounteous hand
The horn of deep abundance doth display,
Raining its rich profusion o'er the land. — MRS. LITTLE.

LESSON XXVI

COMPOSITION

THANKSGIVING DAY

Write a composition on "Thanksgiving Day," following the hints of the outline:—

Reasons why a Thanksgiving Day is observed in this country.

What other nations observe a day of thanksgiving.

Who fixes the date for the day.

How the day should be kept.

Ways in which our observance of Thanksgiving Day differs from that of the Pilgrims.

NOTE. — A conversation upon the Thanksgiving Day of the present should precede this composition exercise.

LESSON XXVII

CORRECT LANGUAGE FORMS

The little bird *sits* at his door in the sun,

A-tilt like a blossom among the leaves. — LOWELL.

Shut in from all the world without,

We *sat* the clean-winged hearth about. — WHITTIER.

I do *set* my bow in the cloud, and it shall be for a token of a covenant between me and the earth. — Gen. ix. 12.

Sit and *sat* mean to rest, to occupy a seat.

Set means to put or place.

What is the meaning of *sits* in the first quotation? Of *sat* in the second quotation? Of *set* in the third?

If you wish to speak of a person seated on a chair or a stool, which word will you use, *sit* or *set*? Which word will you use in speaking of a bird covering her eggs?

When you speak of placing a bouquet or plant on the desk, which word should you use, *sit* or *set*? Which should you use in speaking of placing chairs around a table?

Copy the following, filling blank spaces with sit, sat, sitting, or set, being careful to use the correct word in each case:—

As I — in the railroad station the other day, I had a little sermon preached in the way I like.

It was a bleak, snowy day; the train was late; the ladies' room dark and smoky, and the dozen women, old and young, who — waiting impatiently all looked cross, low-spirited, or stupid.

Just then a forlorn old woman, shaking with palsy, came in with a basket of wares for sale, and went about offering them to the women who were — about the room.

Nobody bought anything and the poor old soul, reluctant to go out into the bitter storm again, — her basket down and poked about as if to find something.

A pale lady in black, who was — at one side of the room, glanced up and seeing the old woman, asked in a kind tone, "Have you lost anything, ma'am?"

"No, dear, I'm looking for the heating place, to have a warm 'fore I go out again."

"Here it is, won't you — down?" said the lady, as she led her to the steam radiator, and — a chair for her.

"Well, now, isn't that nice!" said the old woman, — down and spreading her ragged mittens to dry, "Thanky, dear."

The lady smiled, went to the counter, bought a cup of tea and some sort of food, carried it herself and — it before the old lady, saying, "Won't you have a cup of tea? It's very comforting such a day as this." — LOUISE M. ALCOTT (adapted).

Make sentences using sit, sat, or set in each.

The words *lay* and *lie* are often incorrectly used the one for the other. They have an entirely different meaning. *Lay* means to place, to put, and *lie* means to recline, to rest. If, for example, you wished to speak of placing a book on the table, you should say, "I will *lay* the book on the table," but if you wished to speak of reclining on the sofa you should say, "I will *lie* on the sofa."

Explain the use of the words lay and lie in the following quotations:—

Nearly all of Emerson's prose works were given to the public in the form of lectures. After tiring of one lecture, he would lay it aside and begin another.

Hush, my dear, lie still and slumber.

Lay down the axe; fling by the spade;
Leave in its track the toiling plough;
The rifle and the bayonet blade
For arms like yours were fitter now. — BRYANT.

O the Broom, the yellow Broom!
The ancient poet sung it,
And dear it is on summer days
To lie at rest among it. — MARY HOWITT.

Make sentences containing lie and lay.

LESSON XXVIII

WORD STUDY

Day glimmer'd in the east, and the White Moon
Hung like a vapor in the cloudless sky. — ROGERS.

Cynthia, fair regent of the night,
O may thy silver lamp from heav'n's high bower
Direct my footsteps in the midnight hour. — GAY.

The Moon

Rising in clouded majesty, at length
Apparent queen, unveiled her peerless light,
And o'er the dark her silver mantle threw. — MILTON.

How peacefully the broad and golden moon
Comes up to gaze upon the reaper's toil! — TURNER.

Art thou pale for weariness
Of climbing heaven, and gazing of the earth? — SHELLEY.

The sacred Queen of Night
Who pours a lovely gentle light,
Wide o'er the dark, by wanderers blest
Conducting them to peace and rest. — THOMSON.

In the above quotations you see various expressions are used to describe the light of the moon as it appears at different times, and under different conditions. Read the first quotation, and tell how the moon looked when visible early in the morning just before it was hidden by the strong light of the sun. If you have ever seen the pale moon fading before the approaching daylight, try to recall

how it looked, and compare it with the bright silvery light of the moon on a clear night.

Why is the moon spoken of as a *lamp* in the second quotation? Why a *silver lamp*? What is meant by "silver mantle" in the next quotation? Explain why it is so called. Can you think of another expression that will be as fitting and beautiful, in speaking of the light thrown over everything by the moon, as "silver mantle"?

Read the fourth quotation, and tell what time of the year the moon appears as represented here. Is the moon usually spoken of as a golden moon? How does this moon differ from the one mentioned in the next quotation? At what time of the night does the moon sometimes appear golden?

Imagine the scene described in the last quotation and tell what picture you can see. Why is the moon called the queen of the night? How is her light described? Would the words *lovely* and *gentle* be appropriate in describing the light of the sun? If you think the moon adds beauty to the night, tell in what way.

Write sentences in which you speak of the moon's light as pale, as white, as silvery, as gentle.

In the following, select the words that describe the moon, and explain the reason for using each:—

The moon was pallid, but not faint;
And beautiful as some fair saint,
Serenely moving on her way
In hours of trial and dismay. — LONGFELLOW.

The dews of summer night did fall ;
The moon, sweet regent of the sky,
Silver'd the walls of Cummor Hall,
And many an oak that grew thereby. — MICKLE.

I with borrow'd silver shine ;
What you see is none of mine,
First I show you but a quarter,
Like the bow that guards the Tartar,
Then the half, and then the whole,
Ever dancing round the pole. — SWIFT.

The crimson Moon, uprising from the sea,
With large delight, foretells the harvest near.
— LORD THURLOW.

Queen of the silver bow ! — by thy pale beam
Alone and pensive, I delight to stray.
— CHARLOTTE SMITH.

You have learned that “Queen of the Night” and other names are applied to the moon in literature. Write all of these names you can find.

LESSON XXIX

VARIETY OF EXPRESSION

In the exercises you have had in Variety of Expression you have varied the form of expression, by changing only one word or a group of words in a sentence. In this lesson you will learn how the thought in a sentence may sometimes be expressed by entirely different words. The

thought or fact expressed in the sentence, "John always speaks the truth," may be expressed by other words. We may say, "John never tells a falsehood," or "You can always depend on what John tells you," or "When John says anything you may believe it."

These and other expressions may be used in stating this fact.

In a similar manner, write sentences expressing in all the ways you can, the fact contained in each of the following sentences:—

Henry improves his time.

Washington was a true patriot.

Where there's a will there's a way.

Honesty is the best policy.

Half a loaf is better than no bread.

A soft answer turneth away wrath.

NOTE.—Frequent exercises in varying the form of expression and choosing the best forms will give flexibility in the use of language, and enable pupils to use good sentences in their oral and written composition.

LESSON XXX

NOUNS—PROPER AND COMMON

1. Charles Dickens's books are enjoyed by both old and young.
2. The story of Little Nell, told in "The Old Curiosity Shop," is liked by all boys and girls.

3. There are many fine public parks in the United States.

4. The Yellowstone National Park is visited each year by hundreds of tourists.

You have learned that one of the uses of words in sentences is to name persons and things.

Select all the words in the above sentences that are names.

What are words that are used as names called?

Name the nouns in these sentences that are the names of particular persons or places.

Give those that name classes of persons or things.

A noun that is the name of a particular person, place, or thing is called a Proper Noun.

A noun that is the name of a class of persons or things is called a Common Noun.

In a selection from your reading or geography lesson, write all the proper nouns, and opposite each the noun that names the class to which each person or thing named by the proper noun belongs.

LESSON XXXI

NUMBER

1. The picture, "The Sower," was painted by Millet.

2. The pictures in our schoolroom are copies of celebrated paintings.

How many pictures are spoken of in the first sentence?

Is one picture, or more than one, spoken of in the second sentence?

What shows whether one or more than one picture is meant?

Most nouns show by their form whether one or more than one object is named.

A noun that denotes but one person or thing is of the **Singular Number**.

A noun that denotes more than one person or thing is of the **Plural Number**.

Read the following examples and tell what change is made in the form of the nouns that denote one to indicate more than one:—

girl	girls
boy	boys
desk	desks
flower	flowers
apple	apples

Most nouns form the plural, as these do, by adding **s** to the singular.

Read the following examples and tell how the plural is formed in each case.

*Pronounce these words slowly and tell why **s** alone was not added to form the plural.*

church	churches
dish	dishes
glass	glasses
fox	foxes

When a noun ends in a sound that does not 'unite with s, the syllable *es* is added to form the plural.

Tell how the plural of each of the following words is formed:—

toy	toys
berry	berries
dray	drays
lady	ladies

From these examples make a rule for forming the plural of nouns that end in y following a vowel.

Make a rule for forming the plural of nouns that end in y following a consonant.

How are the plurals of the following formed?

thief	thieves	leaf	leaves
calf	calves	shelf	shelves
knife	knives	loaf	loaves
life	lives	sheaf	sheaves
wife	wives	wolf	wolves

Make a rule for forming the plural of nouns that end in f or fe.

Some nouns form their plurals irregularly. The following are examples:—

man	men	goose	geese
woman	women	foot	feet
child	children	mouse	mice
ox	oxen	tooth	teeth

Write the singular and plural forms of five words which add s to form the plural; of five words which add es to form the plural.

Write the singular and plural forms of five words which end in y; of five words that end in f or fe.

In a selection chosen by your teacher, name all the plural nouns; give the singular form of each and tell how the plural is formed.

LESSON XXXII

THE POSSESSIVE FORM OF NOUNS

The king's crown was set with precious gems.

Longfellow's home was in Cambridge, Massachusetts.

What nouns in these sentences show by their form that the persons named own something?

What change was made in these nouns to denote ownership?

In a similar manner the form of most nouns may be changed to indicate ownership or possession.

Write sentences, using in each, one of the following words to indicate possession:—

lady

president

king

child

George

Miss Smith

The form of a noun that denotes possession or ownership is called the **Possessive Form**.

Select and write the nouns in the following that have the possessive form and tell what is added to—

- (1) singular nouns to denote possession,
- (2) plural nouns ending in *s* to denote possession,
- (3) plural nouns not ending in *s* to denote possession.

The boy's industry was rewarded.

The birds' songs were heard by the sick child.

King Arthur's sword was called Excalibur.

Men's actions show their character.

The pupils' compositions were read by the teacher.

The oxen's yoke seemed heavy.

When there is more than one word in a name the possessive sign (*'s*) is added to the last, as Mary *Brown's*, Fred *Young's*.

The possessive form of the name of a firm is indicated by adding the possessive sign to the last name, Brown and *Jordan's*; Smith, Wells, and *Company's*.

The meaning of the possessive form may often be expressed in a more pleasing way by the word *of*. The *cover of the book* is more pleasing in sound than the *book's cover*.

Use the possessive form of each of the following in a sentence:—

lions	country	Clara	Dr. Moore
robin	men	wolves	Todd and Dunham

NOTE. — Give dictation exercises for practice in using the possessive form of nouns.

LESSON XXXIII

COMPARISON

EYES AND NO EYES

Robert had been to Broom Heath, and round by Camp Mount, and home through the meadows. But it was very dull, he thought. He saw hardly a single person. He had much rather have gone by the turnpike road.

Presently in comes Master William, and terribly dirty and wet he is; he never before had such a pleasant walk, he says; and he has brought home his handkerchief full of curiosities.

He has a piece of mistletoe and wants to know what it is; he has seen a woodpecker and a wheatear, and gathered strange flowers on the heath; he has hunted a pewit because he thought its wing was broken, till of course it led him into a bog, and very wet he got.

But he did not mind it, because he fell in with an old man cutting turf, who told him all about turf-cutting. And then he went up a hill, and saw a grand prospect and twenty things more; and so on, till he had brought home curiosities enough, and thoughts enough, to last him a week.

Whereon Mr. Andrews, who seems to have been a very sensible old gentleman, tells him all about his curiosities; and then it comes out—if you will believe it—that Master William had been over the very same ground as Master Robert, who saw nothing at all.

Whereon Mr. Andrews says, wisely enough, in his solemn, old-fashioned way:—

“So it is. One man walks through the world with his eyes open, another with his eyes shut; and upon this difference depends all the superiority of knowledge which one man acquires over another. I have known sailors who had been in all the quarters of the world, and could tell you nothing but the signs of the public houses.

“On the other hand, Franklin could not cross the Channel without making observations useful to mankind.”—CHARLES KINGSLEY.

After reading this selection, tell what opportunities both of these boys had for observing and learning about the things around them, tell what the one boy saw and learned which the other did not, and give reasons for this difference between them.

I. *Write, comparing these two boys, stating clearly the opportunities they had for improvement, and the differences in the ways in which they improved them.*

II. *Write, comparing the lives of two boys or girls one of whom made every effort to be kind and good while the other was selfish and cross, and tell what kind of man or woman each became.*

LESSON XXXIV

STUDY OF A POEM

A DECEMBER STORM

The sun that brief December day
Rose cheerless over hills of gray,
And, darkly circled, gave at noon
A sadder light than waning moon.
Slow tracing down the thickening sky
Its mute and ominous prophecy,
A portent, seeming less than threat,
It sank from sight before it set.
A chill no coat, however stout,
Of homespun stuff could quite shut out,
A hard, dull bitterness of cold,
That checked, mid-vein, the circling race
Of life-blood in the sharpened face,

The coming of the snow-storm told.
The wind blew east; we heard the roar
Of Ocean on his wintry shore,
And felt the strong pulse throbbing there
Beat with low rhythm our inland air.

* * * * *

Unwarmed by any sunset light
The gray day darkened into night,
A night made hoary with the swarm
And whirl-dance of the blinding storm,
As zigzag wavering to and fro
Crossed and recrossed the wingèd snow;
And ere the early bedtime came
The white drift piled the window frame,
And through the glass the clothes-line posts
Looked like tall and sheeted ghosts.
So all night long the storm roared on:
The morning broke without a sun;
In tiny spherule traced with lines
Of Nature's geometric signs,
In starry flake and pellicle
All day the hoary meteor fell;
And, when the second morning shone,
We looked upon a world unknown,
On nothing we could call our own.
Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below, —
A universe of sky and snow!
The old familiar sights of ours
Took marvellous shapes; strange domes and towers
Rose up where sty or corn-crib stood,
Or garden wall, or belt of wood;

A smooth white mound the brush-pile showed,
A fenceless drift what once was road;
The bridle-post an old man sat
With loose-flung coat and high cocked hat;
The well-curb had a Chinese roof;
And even the long sweep, high aloof,
In its slant splendor, seemed to tell
Of Pisa's leaning miracle.

— From *Snow-bound*, WHITTIER.

Does the poet's description of the sky the day before the storm recall to your mind any similar sight? How does he compare the sun with the moon on this particular day? What other indication of the coming storm besides the cloudy sky does he mention? What sort of night followed? Why is the storm spoken of as a "blind-ing storm"? Why is the snow called "wingèd snow"? If you have ever watched the snowflakes dancing and whirling as they fell to the earth, recall the sight, and then imagine the picture which the falling snow presented to the poet. Explain why the clothes-line posts looked like "tall and sheeted ghosts." What is meant by "hoary meteor"? Explain "world unknown" and "a universe of sky and snow." Read the vivid description which is given of the appearance of everything the morning after the storm, and try to picture it in your own mind just as the poet saw it. Tell into what "marvellous shapes" the familiar objects about the farmyard had been changed by their covering of snow. Have you ever seen sights of which these transformations remind you?

Of the two following quotations upon the falling snow, which is to you the more pleasing? Tell why.

Out of the bosom of the air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow,
Descends the snow. — LONGFELLOW.

Here delicate snow-stars, out of the cloud,
Come floating downward in airy play,
Like spangles dropped from the glistening crowd
That whiten by night the Milky Way. — BRYANT.

LESSON XXXV

COMPOSITION

THE SNOW-STORM

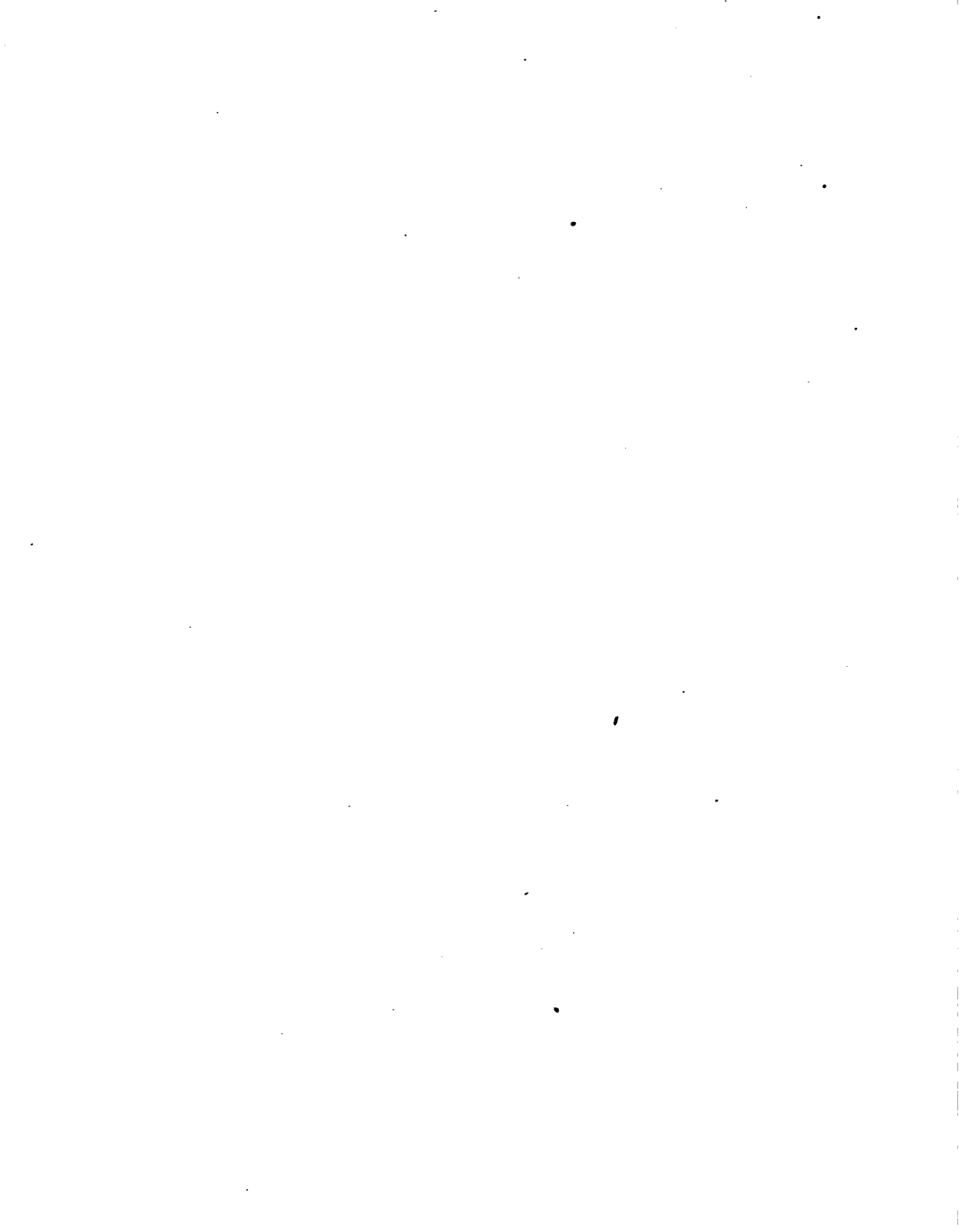
With the vivid and beautiful picture which the poet Whittier gives of the storm still in your mind, write a composition on "The Snow-storm," telling whether you are glad when the snow comes, and how its coming adds to your pleasure. If you remember a snow-storm tell of it, and say in what ways it changed the appearance of the bare roads and fields, the plain little village, or the dirty city. Tell of your sports in the snow, and add anything that will contribute to the interest of your composition.



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WHITTIER'S BIRTHPLACE. HAVERHILL, MASSACHUSETTS. (DESCRIBED IN "SNOW-BOUND.")

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LESSON XXXVI

QUOTATION—DIRECT AND INDIRECT

1. The teacher said, "George, your composition is excellent."

2. The teacher told George that his composition was excellent.

These sentences state what was said to George by his teacher. In the first her exact words are quoted, in the second the thought is given though not in the words that she used.

A quotation that gives the exact words of the speaker is called a **Direct Quotation**.

A quotation that gives the thought but not the exact words of the speaker is called an **Indirect Quotation**.

A direct quotation begins with a capital letter and is always enclosed by quotation marks (" ").

An indirect quotation begins with a small letter and no quotation marks are used.

A direct quotation is usually separated from the rest of the sentence by a comma, but if it is a question or an exclamation it is followed by either an interrogation point or an exclamation point as the case requires.

Imagine you are in a store selecting Christmas gifts for friends, and write an account of your shopping, giving the conversation between the clerk and yourself in direct quotation.

Write an account of the same, giving the conversation in indirect quotation.

LESSON XXXVII

LETTER WRITING

Copy the following letter, observing the form:—

210 Walnut Ave., Cincinnati, Ohio,

Dec. 3, 1899.

Messrs. Perry Mason & Co.,

207 Columbus Ave.,

Boston, Mass.

Gentlemen:—

Enclosed you will find P. O. order for one dollar and seventy-five cents (\$1.75), for which please send to my address *The Youth's Companion* for one year, beginning with January, 1900.

Yours truly,

Mabel A. Arnold.

I

Write a letter to the Century Co., New York City, ordering St. Nicholas. The price of subscription is \$3.90. State the way in which the money is enclosed.

Direct an envelope for the letter.

II

Write to the publishers of some paper of which you are a subscriber and ask to have your address changed.

Give both your old address and your new one.

LESSON XXXVIII

REVIEW — PARAGRAPHS

THE OLD-FASHIONED SCHOOL

Imagine yourselves in Master Ezekiel Cheever's schoolroom. It is a large, dingy room, with a sanded floor, and is lighted by windows that turn on hinges, and have little diamond-shaped panes of glass. At one end of the room is a great fireplace, so spacious that there is room enough for three or four boys to stand in each of the chimney corners.

It is a winter's day when we take our peep into the schoolroom. See what great logs of wood have been rolled into the fireplace, and what a broad, bright blaze goes leaping up the chimney! And every few moments a vast cloud of smoke is puffed into the room, which sails slowly over the heads of the scholars, until it gradually settles upon the walls and ceilings.

Do you see the venerable schoolmaster, severe in aspect, with a black skullcap on his head, like an ancient Puritan, and the snow of his white beard drifting down to his very girdle? What boy would dare to play or whisper, or even glance aside from his book, while Master Cheever is on the lookout behind his spectacles! For such offenders, if any such there be, a rod of birch is hanging over the fireplace, and a heavy ferule lies on the master's desk.

And now school is begun. What a murmur of multitudinous tongues, like the whispering of the leaves of a wind-stirred oak, as the scholars con over their various tasks! Buz! buz! buz! Amid just such a murmur has Master Cheever spent about sixty years; and long habit has made it as pleasant to him as the hum of a beehive when the insects are busy in the sunshine.

—NATHANIEL HAWTHORNE.

What is a paragraph?

How many paragraphs are there in this selection?

How are they indicated?

Read each paragraph and give the subject or topic of each.

Write two paragraphs on "Skating." The topic of the first, "How I learned to skate," and of the second, "How I enjoy the sport."

LESSON XXXIX

THE VERB

1. Some birds sing their sweetest songs in the early morning.
2. Crows play many curious tricks.
3. The oriole's nest hangs from a branch.
4. Chickadees live upon insects.

What is the subject of the first sentence? The predicate? What word in the predicate tells what *some birds* do? What does this word express?

What is the subject of the second sentence? The predicate? What word in the predicate is used to make the statement about *crows*?

What is the subject of the third sentence? The predicate? What word in the predicate is used to make an assertion about *the oriole's nest*? Which does this word express, action, or condition?

What word in the fourth sentence is used in making an assertion about *chickadees*? What is expressed by this word?

A word that **is** used in making an assertion is called a **Verb**.

Verbs may **express action, or condition.**

Since the verb is the part of the sentence that is used in making the assertion, it is the most important word in the sentence and **every sentence must contain a verb.**

Sometimes more than one word is required to make an assertion, as, James **has learned** his lesson perfectly, Julia **should have received** the prize.

Select the verbs in the following, and tell whether action, or condition is expressed in each case:—

We need air every minute of our lives.

“Evangeline,” was written by the poet Longfellow.

Indians usually live in wigwams.

Our country extends from the Atlantic to the Pacific.

Great herds of buffaloes once grazed upon the western plains.

Edison has made important discoveries regarding electricity.

The prettiest flowers often have no perfume.

The spider weaves a strong and beautiful web.

“The little bird sits at his door in the sun,

A-tilt like a blossom among the leaves.”

Make assertions, using the following verbs:—

ran	lives	climbed	owns	bought
has seen	appeared	have learned	hang	is going

Select verbs in your reading lesson.

LESSON XL

STUDY OF A SELECTION

The following story describes the preparation for the siege of Louisburg, which took place in 1745.

THE PROVINCIAL MUSTER

The Legislature sent out a huge quantity of paper money, with which, as if by magic spell, the governor hoped to get possession of all the old cannon, powder, balls, rusty swords and muskets, and everything else that could be serviceable in war. Drums were beaten in all the villages to enlist soldiers for the service.

But there was one very important thing to be decided. Who should be the general of this great army? Peace had continued such an unusual length of time, that there was now less military experience among the colonists than at any former period. The old Puritans had always kept their weapons bright, and were never destitute of warlike captains who were skilful in assault or defence. But the swords of their descendants had grown rusty by disuse. The only persons at all acquainted with warlike business were a few elderly men, who had hunted the Indians through the underbrush of the forest.

In this dilemma, Governor Shirley fixed upon a wealthy merchant named William Pepperell, who was pretty well known and liked among the people. He had no more military skill than his neighbors; but the governor urged him very pressinglly, and Mr. Pepperell shut up his ledger, girt on a sword, and assumed the title of general.

Meantime, what a hub-bub was raised! Rub-a-dub-dub! Rub-a-dub-dub! The rattle of drums, beaten out of all manner of time, was heard above every other sound.

Nothing was so valuable as arms, of whatever style and fashion they might be. The bellows blew, and the hammer clanged con-

tinually on the anvil, while the blacksmiths were repairing the broken weapons of other wars. Doubtless some of the soldiers lugged out those enormous, heavy muskets which used to be fired, with rests, in the time of the early Puritans. Great horse-pistols, too, were found, which would go off with a bang like a cannon. Old cannon, with touchholes almost as big as their muzzles, were looked upon as inestimable treasures. Pikes, which perhaps had been handled by Miles Standish's soldiers, now made their appearance again, and many a great-grandfather's sword, corroded with rust and stained with the blood of King Philip's War.

Never had there been such an arming as this, when a people so long peaceful, rose to the war with the best weapons that they could lay their hands upon. And still the drums were heard — Rub-a-dub-dub! Rub-a-dub-dub! in all the towns and villages; and louder and more numerous grew the trampling footsteps of the recruits that marched behind.

And now the army began to gather into Boston. Tall, lanky, awkward fellows came in squads, and companies, and regiments, swagging along, dressed in their brown homespun clothes and blue yarn stockings. They stooped as though they still had hold of the plough-handles, and marched without any time or tune. They came from the cornfields, from the clearing in the forest, from the blacksmith's forge, from the carpenter's workshop, and from the shoemaker's seat. They were an army of rough faces and sturdy frames. A trained officer of Europe would have laughed at them till his sides had ached. But there was a spirit in their bosoms which is more essential to soldiership than to wear red coats and march in stately ranks to the sound of regular music. — NATHANIEL HAWTHORNE.

NOTE. — This selection is an example of bright vigorous narrative, with action and movement for its characteristics. Note the words used to denote action; those used for sound. The word pictures help to bring the scene before us, and these should be talked about.

The following suggests a treatment of this narrative: —

Tell the story of the "Provincial Muster," noting the things necessary to fit out the expedition, how they were obtained; who was chosen general, how the soldiers were called out, where they assembled, their appearance, and their spirit.

Give all the sentences in which the preparations for war are mentioned. Give the sentence in which the weapons are described; the sentence that tells from what occupations the soldiers came; the sentences that describe these soldiers.

From the description, picture these soldiers as they appeared when gathered together in Boston; compare them with the soldiers of the present time, and tell in what ways they differ.

Select all the sentences in which exact statements are made.

Explain the meaning of the sentence, "Mr. Pepperell shut up his ledger."

Give the sentences that contain comparisons.

Give all the sentences in which sound is spoken of. Notice how each word that names a sound indicates that to which it refers.

In the following lines the poet describes the uprising just before the Revolutionary War:—

Out of the North the wild news came,
Far flashing on its wings of flame,
Swift as the boreal light which flies
At midnight through the startled skies —
And there was tumult in the air;

The fife's shrill note, the drum's loud beat,
And through the wide land everywhere
The answering tread of hurrying feet;
While the first oath of freedom's gun
Came on the blast from Lexington,
And Concord roused, no longer tame,
Forgot her old baptismal name,
Made bare her patriot's arm of power,
And swelled the discord of the hour.
So loud and clear, it seemed the ear
Of dusty death must wake and hear.
And there the startling drum and fife
Fired the living with fiercer life;
While overhead, with wild increase,
Forgetting its ancient toll of peace,
The great bell swung as ne'er before.
It seemed as if it would never cease;
And every word its ardor flung
From off its jubilant iron tongue,
Was, "War! War! War!"

— THOMAS BUCHANAN READ.

LESSON XLI

COMPOSITION

MUSTER OF EIGHTEEN HUNDRED AND NINETY-EIGHT

Write an account of the preparations for the Spanish-American War from your own knowledge and from your reading of it.

NOTE. — A conversation lesson upon the forming of companies, the dress and appearance of the soldiers, the weapons used, the drill, and other preparations for this war may precede the writing. Many of the pupils have friends who took part in the war, and this will add interest to the composition.

LESSON XLII

EXACTNESS OF STATEMENT

Copy the following, filling each blank space with a word from the list which you think will give the exact thought intended:—

once	little	his	beg	only
selfish	big	so	its	tender
best	bright	pure	strong	this
free	much	green	any	poor
our	all	never	dumb	fierce
small	few	no	soft	plead
tremble	their	cunning	a	not
himself	cruel	the	pleading	first
sweet	earnest	many	him	eloquent

DANIEL WEBSTER'S FIRST SPEECH

Daniel Webster and — brother Ezekiel — caught with a trap a — woodchuck that had been eating the vegetables in — father's garden.

Ezekiel was bent on killing the woodchuck, but Daniel had a — heart and he begged — father to spare — life.

The father said: "We will have a trial, I will be the judge, you shall be the lawyers; and the one who makes the — plea shall win the case."

Ezekiel made his plea —. It was a — and — plea for justice. He urged that the woodchuck should be

killed because he was a —— thief. He also argued that as the woodchuck had destroyed so —— of the vegetables he should be killed and —— skin sold to pay for —— damage he had done.

Then Daniel said: "God made the woodchuck, He made him to live in the —— sunlight and the —— air; to enjoy the —— fields and the —— woods. The woodchuck has as —— right to life as —— other living thing; for God gave it to him.

"God gives us —— food, and —— that we have; and shall we not spare a —— —— creature that has as —— right to —— share of God's gifts as we have to ours? Yes, more; for he has —— broken the laws of —— nature or the laws of God as we have.

"He is not a —— animal like the wolf or the fox. A —— hole in the side of a hill, with a —— food is all that he wants. He has harmed nothing but a —— plants which he ate to keep —— alive. He has —— right to life, to food, to liberty, and we have —— right to say that he shall —— have them.

"Look at his ——, —— eyes. See him —— with fear. He cannot —— for himself and —— is the —— way in which he can —— for the life that is so —— to ——. Shall we be so —— and —— as to take from —— the life which God gave him?"

The father's heart was moved as he listened to —— —— plea; he brushed —— tears from —— eyes and said, "Ezekiel, let the —— woodchuck go."

LESSON XLIII

STUDY OF A PICTURE

Topics for conversation : —

The chief objects in the picture — the position of the boy and the dog, and what these indicate.

The dog's disposition and character as shown in his face.

The child — what is indicated by his appearance and clothing.

The water — whether a large or a small body of water, and how this is shown in the picture.

The artistic value of the picture as shown by the true-ness to life with which everything in it, and particularly the dog, is represented.

The artist — who he was, where he lived, the kinds of pictures he painted, with names of some of them, and other interesting facts about him.

NOTE. — As this picture suggests more than is actually represented, it will furnish an excellent opportunity for the exercise of the imagination. Pupils should be encouraged to tell the story which the picture suggests to them. Since this is a picture by a famous painter of animals, pupils will be interested in learning something of this artist who makes his animals, and particularly his dogs, express so much of human character and emotions. Other pictures by the same artist should be brought into the class and talked about in connection with this one, that the characteristics which they possess may be discovered and discussed.

Write the story which this picture suggests to you. Give names to the boy and the dog, and tell anything you may wish to imagine about them.



by Landseer

SAVED

LESSON XLIV

WORD STUDY

All the long August afternoon,
The little drowsy stream
Whispers a melancholy tune,
As if it dreamed of June
And whispered in its dreams. — W. D. HOWELLS.

Birds in the thicket sing,
Winds whisper, waters prattle from the ground;
A thousand odors rise,
Breathed up from blossoms of a thousand dyes.

So for just one more merry day
To the great trees the leaflets clung,
Whispering all their sports among.

— SUSAN COOLIDGE.

What does the writer of the first quotation say the stream does? In the second quotation what is said to *whisper*? What are the leaflets spoken of as doing as they cling to the tree? Give the meaning of the word *whisper* as you use it. Read these sentences and see if it has the same meaning here. What do you do when you *whisper*? What does the stream do when it *whispers*? How do the winds *whisper*? What is meant by the *whispering* of the leaflets?

In the second quotation what else besides the winds is said to do something that a child does? Try to imagine the conditions described in this quotation and note how

speaking of the sounds as *whispering* and *prattling* gives life and beauty to the sentence.

Write the first quotation, expressing the thought of the third line in other words. Which more beautifully describe the low, soft sounds of the stream, the words you have used, or those in the quotation?

Can you find a word that will describe as beautifully the sound made by the leaves as *whispering* does?

Write sentences, using the word whispering in speaking of sounds made by things that do not have life.

In the following select and give the meaning of words that are used in speaking of inanimate objects as though they were persons:—

Winds came whispering lightly from the west,
Kissing, not ruffling, the blue deep's serene. — BYRON.

The chime of bells remote, the murmuring sea,
The song of birds in whispering copse and wood,
The distant voice of children's thoughtless glee,
The maiden's song, are all one voice of good.

— JOHN STERLING.

The rosebuds lay their crimson lips together
And the green leaves are whispering to themselves.

— AMELIA WELBY.

I chatter, chatter as I flow
To join the brimming river. — *The Brook*, TENNYSON.

O the snow, the beautiful snow!
How the flakes gather and laugh as they go!
Whirling about in its maddening fun,
It plays and laughs with every one. — JOHN W. WATSON.

'Tis sweet to see the evening star appear,
'Tis sweet to listen as the night winds creep
From leaf to leaf. — BYRON.

The splendor falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory. — TENNYSON.

LESSON XLV

COMPARISON

In this lesson objects are to be compared with others which they resemble in some respects.

If you wish to compare a maple leaf with something, you try to find things which resemble it in form, texture, color, and other qualities. In comparing the maple leaf with something which is similar in form, you may say, "The maple leaf is like the ivy leaf in form." If you wish to note a difference between these two leaves, you may say, "The maple leaf grows on a tree, the ivy leaf on a vine."

Write sentences comparing each of the following with things which they resemble in some respect, stating the resemblances and differences.

coal	cherries	beaver
silver	peaches	sheep
marble	pumpkins	tiger

LESSON XLVI

THE ADJECTIVE

1. The *long bitter* struggle between France and England was ended by the French and Indian War.

2. *This* war closed with the *famous* battle of Quebec, one of the great battles of history.

3. Benjamin Franklin, who was once a *poor* printer became a *great* and *wise* man.

4. Many times he gave the colonists *much good* advice upon important matters of state.

About what is something said in the first sentence? What kind of struggle is spoken of? What name is given to the words that are used to describe things?

If the adjectives *long* and *bitter* were omitted from the sentence, neither the character of the struggle nor its length would be shown, but by the use of these adjectives this information is given.

Name the adjectives in the second sentence and give the noun which each modifies. Notice the difference between the adjectives *this* and *famous*. *This* merely limits war to a particular war, but does not describe it. *Famous* describes battle, or shows what kind of battle it was.

In the third and fourth sentences tell which adjectives only *limit* and which *describe* the noun modified.

An adjective which merely limits a noun is called a **Limiting Adjective**.

An adjective which describes a noun is called a **Descriptive Adjective**, or a **Qualifying Adjective**.

Adjectives are important words in sentences. They may be used to add beauty, exactness, or strength.

We must learn to know their real service, and not merely to distinguish them from other words.

Notice how the following statements are made more exact, or more beautiful, by the use of adjectives, and tell in each case which quality is added:—

1. Bunches of grapes hung on the vines.

Large bunches of *purple* grapes hung on *every* vine.

2. The beach is strewn with shells and stones.

The beach is strewn with *tiny* shells and *smooth* stones.

3. The sound of a stream was heard.

The *sweet* sound of a *murmuring* stream was heard.

4. The songs of birds filled the woods.

The *joyous* songs of *many* birds filled the woods.

The use or the office of the adjective in the sentence is to limit or to describe a noun, but the adjective and the noun which it modifies are not always found in the same part of the sentence. They may be separated by other words. The *picture* is *beautiful*. The *flowers* of spring are *sweeter* than those of autumn.

Select the adjectives in the following, writing the limiting adjectives in one column, the qualifying adjectives in another:—

Let us imagine ourselves living in New England a hundred years after the discovery of America, and about to make a trip to Boston

from a small village, say thirty miles inland. This journey in those days was a great undertaking, for there were no railroads, no turn-pikes, and few stage coaches.

We mount the weekly coach, a rickety old vehicle, drawn by poor bony horses, that are fastened to the coach by means of many knotted ropes, and in this quaint conveyance, we reach Boston after a weary day's ride. Bridges are almost unknown; the roads are narrow and poorly kept, and often huge rocks and trees have fallen in the track.

Arriving at Boston, we find narrow, irregular, unpaved, rough and muddy streets, the sidewalks being separated from the driveway only by a line of posts and a gutter.

Here we have ample time to survey the surroundings, it being unlawful to trot through the streets. These are lined with low, poorly built wooden houses with unpainted sides. The sharp-pointed roofs are surrounded by rude wooden railings. Here and there a brick dwelling, with gabled roof of yellow brick, is seen, surrounded by a low vine-covered porch. Here, during the long summer evenings, the family come together, passing friends join them, and they note and comment upon the crowd, who, having no cool porches to sit upon, enjoy the fresh air by walking in the streets.

Although the streets are dirty, and sometimes even filthy, the houses are models of neatness and cleanliness.

Select adjectives in your reading lesson and tell the use of each.

LESSON XLVII

COMPARISON OF ADJECTIVES

1. The stars are bright.
2. The moon is brighter.
3. The sun is brightest.

What quality do the stars possess ?

What has the same quality, but in a greater degree than the stars ?

Of the heavenly bodies compared, which possesses this quality in the greatest degree ?

Give the words used in these sentences to indicate the different degrees of brightness ?

Objects are often compared with regard to the degree or amount of a certain quality which they possess, and the adjective that names this quality must have different forms to indicate these different degrees.

These forms are called **Degrees of Comparison**.

The form of the adjective which merely names the quality which the thing described possesses, is called the **Positive Degree**.

The form of the adjective which indicates that the quality named is possessed by the thing described in a greater degree than by some other, is called the **Comparative Degree**.

The form which shows that the quality named is possessed by the thing described in the greatest degree of those mentioned, is called the **Superlative Degree**.

Examples:—

bright

brighter

brightest

sweet

sweeter

sweetest

What is added to the adjectives *bright* and *sweet* to form the comparative? To form the superlative?

Write in three columns the positive, comparative, and superlative degrees of the following:—

rich	near	tall	bold	high
wise	grand	large	poor	pretty

1. The "Sistine Madonna" is a *more beautiful* picture than even the "Madonna of the Chair."

2. Socrates was the *most learned* man of his day.

Read the first sentence and tell what degree of comparison is expressed. How is it formed?

Why do you think *er* was not added to form the comparative degree of beautiful?

Read the second sentence and tell what degree of comparison is expressed and how it is formed.

Why was not *est* added to form the superlative degree of this adjective?

The endings *er* and *est* do not unite easily with long words, and for this reason *more* and *most* are used with many words of two syllables, and with all words of more than two syllables, to form the comparative and superlative degrees.

Write in three columns the degrees of comparison of the following:—

magnificent	brilliant	gloomy	important	cheerful
patient	trusty	generous	amiable	worthy

A few adjectives are compared irregularly. The following are the most important:—

good	better	best
bad	worse	worst
much	more	most
far	farther	farthest
little	less	least
—	further	furthest
late	later	latest

Select adjectives in your reading lessons, and tell what degree of comparison each indicates, and how it is formed.

LESSON XLVIII

BUSINESS LETTERS

Pretend that you are taking subscriptions for the *Youth's Companion*, and write to the publishers, sending five names you have secured. State the amount of money enclosed, tell how sent (by draft or money order), name the month with which you wish the subscriptions to begin, and mention the prize you select from those offered for a club of five names.

The subscription price of the *Youth's Companion* is \$1.75, and it is published by Messrs. Perry Mason and Company, 201 Columbus Avenue, Boston, Massachusetts.

Write to the Perry Pictures Company, Malden, Massachusetts, ordering one hundred Perry pictures. State briefly the different kinds of pictures you desire, mention the names of four or five which you particularly wish, and say that you will leave the selection of the rest to the person who fills the order.

Enclose \$1.00 in a draft or a money order. Direct an envelope for your letter.

Write to The Macmillan Company, New York, ordering a copy of "Citizen Bird," by Mabel Osgood Wright. Enclose \$1.50, the price of the book, in either a money order or a draft.

You wish to give the book as a birthday present to a friend who lives in another city. State this fact, and give instructions for having it sent direct to the person whose address you enclose.

LESSON XLIX

STUDY OF SELECTIONS

THE NATIONAL FLAG

There is the national flag! He must be cold, indeed, who can look upon its folds rippling in the breeze without pride of country. If he be in a foreign land, the flag is companionship and country itself, with all its endearments. It has been called a "floating piece of poetry," and yet I know not if it have greater beauty than other ensigns. Its highest beauty is in what it symbolizes. It is because

it represents all, that all gaze at it with delight and reverence. It is a piece of bunting lifted in the air, but it speaks sublimely, and every part has a voice. Its stripes of alternate red and white proclaim the original union of thirteen States to maintain the Declaration of Independence. Its stars of white on a field of blue proclaim that union of States constituting our national constellation, which receives a new star with every new State. The two together signify union, past and present. The very colors have a language which was officially recognized by our fathers. White is for purity, red for valor, blue for justice; and all together, bunting, stars, stripes, and colors, blazing in the sky, make the flag of our country—to be cherished by all our hearts, to be upheld by all our hands.

— CHARLES SUMNER.

THE AMERICAN FLAG

When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there.
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure, celestial white
With streakings of the morning light;
Then, from his mansion in the sun,
She called her eagle-bearer down,
And gave into his mighty hand
The symbol of her chosen land!
Flag of the brave! thy folds shall fly,
The sign of hope and triumph high,
When speaks the signal trumpet-tone,
And the long line comes gleaming on:
Ere yet the life-blood, warm and wet,
Has dimmed the glistening bayonet;

Each soldier's eye shall brightly turn
 To where thy sky-born glories burn,
 And as his springing steps advance,
 Catch war and vengeance from the glance.
 And when the cannon-mouthings loud
 Heave in wild wreaths the battle-shroud,
 And gory sabres rise and fall, -
 Like sheets of flame on midnight's pall;—
 Then shall thy meteor-glances glow,
 And cowering foes shall sink beneath
 Each gallant arm that strikes below
 That lovely messenger of death.

* * * * *

Flag of the free heart's hope and home!
 By angel's hands to valor given;
 Thy stars have lit the welkin dome,
 And all thy hues were born in heaven.
 Forever float that standard sheet!
 Where breathes the foe but falls before us,
 With Freedom's soil beneath our feet,
 And Freedom's banner streaming o'er us?

— JOSEPH RODMAN DRAKE

STAND BY THE FLAG

Stand by the flag! Its stripes have streamed in glory,
 To foes a fear, to friends a festal robe,
 And spread in rhythmic lines the sacred story
 Of Freedom's triumph over all the globe.

Stand by the flag! On land and ocean billow
 By it your fathers stood unmoved and true,
 Living, defended — dying, from their pillow,
 With their last blessing, passed it on to you.

* * * * *

Stand by the flag though death-shots round it rattle,
And underneath its waving folds have met,
In all the dread array of sanguine battle,
The quivering lance and glittering bayonet!

Stand by the flag, all doubt and treason scorning!
Believe with courage firm, and faith sublime,
That it will float, until the eternal morning
Pales in its glories all the lights of Time. — J. N. WILDER.

NOTE. — The study of these selections furnishes an opportunity for stirring the emotions and arousing the patriotism of the pupils, a result desirable in itself and one that makes it possible for them to express themselves out of the fulness of their feelings. If the purpose of this lesson is realized, the sight of the flag will always call up these feelings, and give to this "floating piece of poetry" a richer meaning.

The following will furnish hints for the oral lesson:—

How does the sight of our flag, floating in the breeze, make us feel? Try to imagine yourself in a foreign country where a foreign flag floats from every flagstaff, when suddenly some one unfurls the Stars and Stripes. Describe your feelings at the sight of it. Why do you think our flag has been called "a floating piece of poetry"? Why is it more beautiful to you than any other flag? Tell what it makes you think of when you see it floating from a flagpole; when streaming from the mast of a ship; when carried at the head of a company of soldiers? What does the writer mean by saying, "every part has a voice"? Explain what each part means; what each color means. Of what is the first stanza of "The American Flag" a description? From what were the colors of which it is

made said to be taken? Give the sentences in which this is again referred to. Read stanza two, and tell how the sight of the flag affects the soldiers marching to battle. How is the flag described in the first line of this stanza? In the first line of the last stanza?

What do the stirring words of the last selection command us to do? Why should we do this? Under what conditions should we stand by the flag? Can you mention a time when men have faced death to defend the flag of our country?

What does the American flag stand for? Is this a reason why every one who loves freedom should reverence it?

A STUDY OF WORDS AND SENTENCES

Write all the sentences in which the color of the flag is referred to in these selections. Give the words that are used in speaking of each of these colors. Notice which of these are used in prose and which in poetry.

Write all the sentences in these selections in which the motion of the flag is referred to. Give the exact words in which each motion is mentioned.

What hope regarding the flag does each of these writers express? Give the words in which each states this. How may you help to fulfil this wish or hope for the flag?

NOTE. — If desired, a composition exercise may follow. The teacher may give such outline for this as is thought best.

For additional study, "The American Flag," by Henry Ward Beecher; "Union and Liberty," by O. W. Holmes.

LESSON L

COMPOSITION

THE FLAG'S STORY

Write the story which a flag, carried at the mast-head of one of our war vessels in the Spanish-American War, might tell of where it went, what it saw, and how it felt.

Use such words in your composition as will make your description clear and exact. Try to present the pictures so that they can be actually seen.

NOTE. — The writing of this story will afford an excellent opportunity for the exercise of the imagination and the expression of the emotions.



LESSON LI

CORRECT LANGUAGE FORMS

Learn and *teach* are often incorrectly used, the one for the other. Teach means to give instruction; learn, to gain or receive knowledge. For example, in speaking of giving instruction, you may say, "I will teach you to sing," or, "I will teach you to write." If you wish to speak of receiving instruction yourself, you say, "I am learning to sing," or, "I am learning to sew."

Explain the use of the words teach and learn in the following quotations:—

Lord, teach me to pray.

Learn to do well.

Learn to live, and live to learn.

Most wretched men
Are cradled into poetry by wrong;
They learn in suffering what they teach in song.—SHELLEY.

No man will learn any thing at all,
Unless he first will learn humility.—MEREDITH.

Copy the following, filling the blank spaces with teach and learn:—

The boy who uses his eyes on his book, and observes the words and letters of his lesson most accurately and carefully, that is the boy who——his lesson best.—CHARLES KINGSLEY.

——me thy ways, O Lord.—Psalm xxvii. 11.

Come, ye children, hearken unto me: I will ——you the fear of the Lord.—Psalm xxxiv. 11.

We must——to use our eyes, if we would see the wonderful things all about us.

Write four sentences containing teach; four containing learn.

The word *guess* is often incorrectly used for *think*. As *guess* means to judge without knowing, and *think* means to believe, to consider, we should be careful in the use of these words. We *guess* what some one holds in his closed hand, or we *guess* the answer to a riddle, but we *think* we shall go to the concert, or we *think* we shall read the book.

Explain the use of the words think and guess in the following sentences:—

Columbus said, “I think that the earth is round; and if I only had a good ship or two, and some trusty sailors, I would prove it.”

After asking the children to guess what he had in the cage, John showed them two frisky squirrels.

"Yes," said the father, "I think my son is willing to be pure and true, brave and unselfish."

Mary said, "I guess that there are six peas in this pod."

Copy the following, filling the blank spaces with think and guess:—

I —— Cooper's "Deerslayer" is very interesting.

We cannot —— the answer to the riddle.

I —— the prize will be a silver cup.

I —— you will find that the picture was painted by Millet.

Can you —— how many books I have?

Write four sentences containing think; four containing guess.

LESSON LII

VARIETY OF EXPRESSION

SUNRISE

The golden sun salutes the morn,
And, having gilt the ocean with his beams,
Gallops the zodiac in his glistening coach,
And overlooks the highest peering hills.

— SHAKESPEARE.

SUNSET

Softly the evening came. The sun from the western horizon
Like a magician extended his golden wand o'er the landscape;
Twinkling vapors arose; and sky and waters and forest
Seemed all on fire at the touch, and melted and mingled together.

— LONGFELLOW.

THE MOON

The moon's fair image quaketh
In the raging waves of ocean,
Whilst she in the vault of heaven,
Moves in peaceful motion. — HEINE.

THE STARS

The starry heaven never fails to excite an idea of grandeur. This cannot be owing to anything in the stars themselves, separately considered. The number is certainly the cause.

Many a night I saw the Pleiads, rising thro' the mellow shade,
Glitter like a swarm of fire-flies tangled in a silver braid.

— TENNYSON.

Write sentences about the sun rising, expressing the thought in as many ways as you can. Write sentences about the sun setting, expressing your thought in different ways.

Write sentences, using as many different expressions as you can, in speaking of the moon.

Write sentences, using different expressions in speaking of the stars.

NOTE. — Additional exercises of this kind should be given.

LESSON LIII

COMBINATION OF SENTENCES

Several short sentences may often be combined into one, to avoid the broken effect of short incomplete statements. In combining them they may be arranged in such a way

as to give any one part more prominence than the others. This may be done by beginning the sentence with the part that is to be made prominent.

A woodchuck was caught.

It was caught in a trap.

Daniel and Ezekiel Webster caught it.

If we wish to combine the above sentences in a way that will give prominence to the catching of the woodchuck, we may say, "A woodchuck was caught in a trap by Daniel and Ezekiel Webster." If we desire to call attention to the way in which it was caught, our sentence may read, "A trap was used by Daniel and Ezekiel Webster to catch a woodchuck;" and should we wish to make the names of the boys the important point, we may say, "Daniel and Ezekiel Webster caught a woodchuck in a trap."

Combine each of the following groups into a single sentence,

- (1) *using the first statement as the leading thought;*
- (2) *using the second statement as the leading thought;*
- (3) *using the third statement as the leading thought:—*

1. An Italian sailor came to Spain. This sailor was Columbus. It was about four hundred years ago.

2. Merchants of Holland sent men to trade with the Indians. These men established trading posts along the Hudson river. They built up a great trade with the Indians.

3. This country of ours was once a wilderness. It was covered with woods, prairies, and swamps. This was three hundred and fifty years ago.

4. There was a beautiful sea nymph. Her name was Clytie. She lived in a palace under the sea.

5. There is a little building. It is in Rome. It is called the temple of Vesta.

LESSON LIV

THE ADVERB

NOTE.—The literary quality of a sentence is often determined by the modifying words which are used. For this reason the lessons given on adjectives and adverbs do not treat of grammatical classification, but of the use of modifying words in sentences.

Such examples as the following will show pupils how the use of different adverbs affect the meaning of the sentence.

Boys run fast.

Boys often run.

Boys run gladly.

Boys run home.

1. The miners eagerly searched for gold.
2. Tribes of warlike Indians formerly caused the government much trouble.
3. Yonder, outlined against the sky, rises a lofty mountain peak.

How did the miners search for gold?

When did warlike Indians cause trouble?

Where does the mountain peak rise?

Select the words in the following that are used to show when, where, or how something is done, and tell what word is modified by each:—

Benjamin Franklin once published a paper called *Poor Richard's Almanac*. It always contained wise sayings and helpful advice.

This paper was well liked by the people, and its maxims were often quoted.

Here are a few of Franklin's wise sayings and proverbs:

"If we are industrious we shall never starve."

"Sloth like rust consumes faster than labor wears, but the used key is always bright."

"Have you something to do to-morrow? Do it to-day."

"Then plough deep while the sluggards sleep,
And thou shalt have corn to sell and to keep."

Words that show when, where, or how an act is performed, or a thing exists are called Adverbs.

Adverbs that answer the question *when* indicate time, those that answer the question *where* indicate place, and those that answer the question *how* indicate manner.

Modify the meaning of the following sentences by adding adverbs to the verbs to indicate time, place, or manner:—

The stream flows.

The moon shines.

Many birds sing.

The stars glisten.

Some insects work.

The frost does its work.

The snow melts.

The snow is piled in drifts.

LESSON LV

THE ADVERB (Continued)

1. It is exceedingly cruel to ridicule another, even in sport.

2. General Custer was recklessly brave.

3. Nearly twenty million boys and girls are enrolled in the schools of the United States.

What word in the first sentence answers the question *how*? What part of speech is it? What word does it modify?

What word in the second sentence answers the question *how*? What part of speech is it? What part of speech does it modify?

What adverb in the third sentence modifies an adjective?

Select the adverbs in the following, tell what part of speech each modifies, and how the meaning of the sentence is affected by its use: —

The night was very cold and the stars were unusually bright.

The poor man seemed almost dead from hunger and exposure, and was hardly able to speak.

It is much cooler on the mountains than in the valleys.

The birds of the south are more beautiful than those of the north.

“Build thee more stately mansions, oh, my soul!”

Adverbs are often used to modify adjectives by showing the degree in which the adjective has the quality named.

1. The tortoise moves very slowly.
2. Some rivers flow more rapidly than others.

What word in the first sentence shows how the *tortoise moves*? What word indicates *how* slowly he moves?

What adverb in the second sentence shows how *some rivers flow*? What word modifies *rapidly* by indicating the degree of rapidity with which it flows? What part of speech is this word?

Select the adverbs in the following that modify other adverbs, and tell how they affect the meaning of the sentences:—

The sailor who fell overboard was very nearly drowned.

The wind blew the tree entirely over.

The idle pupil is nearly always inattentive.

Many people eat too rapidly.

The singer was most heartily applauded by the audience.

The rain beat rather loudly against the window.

In the following select adverbs; stating the time, place, or manner indicated, and what part of speech each modifies:—

"Dear daughter," said the old woman, "I feel that my end is approaching fast: I leave you this cottage and all that is in it. Here you will have a shelter, and with your needle, spindle, and shuttle, you can easily earn your bread."

Then laying her hand fondly on the maiden's head, she blessed her and said, "Keep God always in your heart and you will never go very far wrong."

Not very many days after this the old woman gently closed her eyes and died; and the poor girl followed her to the grave, weeping bitterly.

After her loss the maiden lived in the little cottage quite alone, working diligently at her spinning and weaving, and the old woman's blessing seemed always to rest upon what she did. No sooner had she finished weaving a piece of cloth or carpet, than a purchaser was quickly found who paid her well; so she had as much as she needed for her own simple wants, and sometimes a little also to spare for the poor. — From GRIMM'S *Fairy Tales*.

The violin is a most wonderful instrument in the hands of a master. In its power of expression, its purity and fineness of tone, it ranks next to the cultivated voice. There have been many famous performers on this instrument, but Paganini stands alone, the most wonderful violinist the world has ever heard. — JAMES H. FLINT.

Here delicate snow stars, out of the cloud
Come floating downward in airy play.

* * * * *

Lo! while we are gazing, in swifter haste
Stream down the snows, till the air is white,
As, myriads by myriads madly chased,
They fling themselves from their shadowy height.

— BRYANT.

Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,
There where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

— GOLDSMITH.

When several adverbs follow each other in a sentence they are separated by commas; as, "Softly, slowly, and silently descends the snow."

Adverbs that are formed from adjectives, and a few others admit of changes to indicate degrees of comparison. When this is the case they are compared in the same manner as adjectives.

Examples:—

fast	faster	fastest
early	earlier	earliest
slowly	more slowly	most slowly
often (oft)	oftener	oftenest
far	farther	farthest
well	better	best

LESSON LVI

A STUDY OF SELECTIONS

LABOR

It was never intended that some people should do all the work and others only play and amuse themselves. Every one must do some kind of work. If you have read Hawthorne's story of Hugh Idle and Mr. Toil, you will remember how Hugh ran away from school to get away from Mr. Toil, but everywhere he went—from the harvest field, to the carpenter shop, and even to where the soldiers were drilling—he found another Mr. Toil. Nor is this true only of human beings, but of the animals, the birds, and all living creatures as well. Horace Bushnell, a noted writer, says: "They (the animals) all have their gambols; all have their sober cares and labors. The lambs are sporting on the green knoll; the anxious

mothers are bleating to call them to their side; the citizen beaver is building his house by hard labor; the squirrel is lifting his sail to the wind on the swinging top of the tree. In the music of the morning you hear the birds playing with their voices, and when the day is up, see them sailing round in circles on the upper air, as skaters on the lake, folding their wings, dropping and rebounding. And yet these play-children of the air you see again descending to be carriers and drudges, fluttering and screaming anxiously about their nests, and showing by that sign that not even their wings can bear them clear of the doom of work."

Work and play are the universal plan of God for the living races. No creature lives that must not work, and none that may not play.

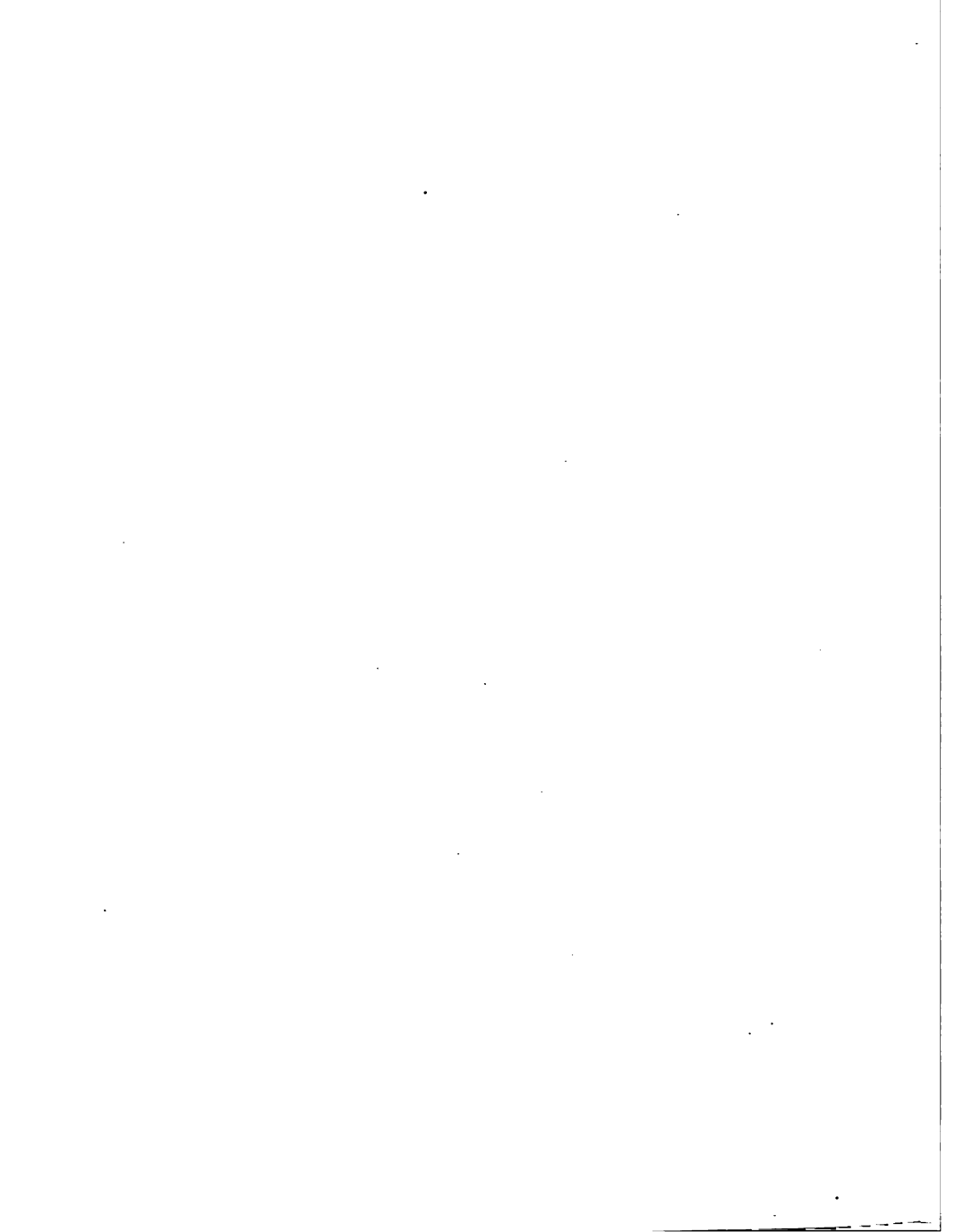
THE ACHIEVEMENTS OF LABOR

Labor drives the plough, and scatters the seeds, and reaps the harvest, and grinds the corn and converts it into bread, the staff of life. Labor gathers the web of the caterpillar, the cotton from the field, and the fleece from the flock, and weaves them into raiment soft and warm and beautiful, the purple robe of the prince, and the gray gown of the peasant. Labor explores the veins of the deeply buried rocks, extracting the gold and silver, the copper and tin. Labor takes the iron and moulds it into a thousand shapes, from the massive pillar to the tiniest needle, from the mighty fly-wheel of the steam-engine to the polished purse-ring or the glittering bead. Labor, laughing at difficulties, spans the majestic river, suspends bridges over deep ravines, and pierces the solid mountain with the dark tunnel. It draws forth the delicate iron thread, and stretching it from city to city, through mountains, and beneath the sea, realizes more than fancy ever fabled. Labor achieves grander victories, it weaves more durable trophies, it holds wider sway than the conqueror. His name is forgotten, and his monuments crumble; but labor converts his red battlefields into gardens, and erects monuments of better things. — ANONYMOUS.



From Painting by Millet

THE CLEANERS



Work — and pure slumbers shall wait on thy pillow;
Work — thou shalt ride over Care's coming billow;
Lie not down wearied 'neath Woe's weeping willow;
Work with a stout heart and resolute will.

* * * * *

Work for some good, be it ever so slowly!
Cherish some flower, be it ever so lowly!
Labor! All labor is noble and holy;
Let thy great deed be thy prayer to thy God.

— FANNIE S. OSGOOD.

What do we learn about work from the first selection? Explain how this is true of animals and birds. Name some of the animals with which you are familiar, and tell what work they do.

Give the sentences in which the sports of the lambs, the squirrels, and the birds are spoken of. What is meant by "birds playing with their voices"? Give the expression that tells when the birds may be heard "playing with their voices." To what are the birds compared as they fly about? Explain how they resemble the skaters. What does the writer call them as they circle round in the air? Why do you think this a good name for them? Are they always "play-children of the air"? What else must they do as well as play? What is God's plan regarding all living creatures? Why must every one work as well as play? Mention things which the writer says labor has accomplished. Name some other things of which you can think. Of what has labor made the robe of the prince? The dress of the peasant? What has labor done with

iron? Read the statement that tells, and explain how the part of the sentence beginning with "from the massive pillar" adds to the idea of the number of things made of iron. Give the sentence that tells how labor builds railroads; how it puts up telegraphs. After discussing the many things that labor has done, consider how much more pleasant and comfortable life is because of it. Try to imagine what the condition of the world would be without the necessities and conveniences of life that labor gives. With what are the achievements of labor compared? In what ways are they greater than those of the conqueror? What is the reward of labor? For what should we labor?

Commit to memory the stanzas of poetry given.

LESSON LVII

COMPOSITION

A LOAF OF BREAD

Write the history of a loaf of bread from the preparation of the ground and the sowing of the wheat to the time the bread comes upon the table, showing the great number of people and the amount of labor required to make this common article of food. Make your account as full as you can, using exact statements to make your language clear and strong, and beautiful words and expressions, where possible, to add beauty.

NOTE. — To prepare for this composition, talk about the labor involved in the production of a loaf of bread. Although the pupils have much of this knowledge already, they may not have thought of it in this connection, and the

oral lesson will bring many pleasant surprises. The writing will offer an excellent opportunity for the use of language, in the varying of expression, and in the comparisons, exact statements, and word pictures that will be used in telling the story. It should be rewritten and made as excellent as possible.

LESSON LVIII

COMPARISON

Often clearness or strength may be given to a statement by expressing the thought which it contains in the form of a comparison. The thought in the sentence, "The water is clear," may be expressed with more strength by "The water is as clear as crystal."

Rewrite the following sentences, expressing the thought in each by a comparison:—

1. The child's eyes are blue.
2. The ice was very smooth.
3. The water in the brook is clear.
4. The Easter lilies are pure white.
5. The boys worked hard to build the fort.
6. The soldiers fought bravely.

Write sentences, comparing each of the following to something which it resembles in the quality named.

The smoothness of ice.	The whiteness of the swan's
The softness of baby's hair.	feathers.
The strength of the blacksmith.	The rippling of the brook.
	The roaring of the cannon.
The child's gentleness.	The glowing of the sunset.

LESSON LIX

EXACTNESS OF STATEMENT

There are often several words that have nearly the same meaning, and care must be exercised to use the one that will exactly express the thought. If, for example, in speaking of the tameness of the bear, you say, "The bear is *gentle*," you do not express your idea with exactness. *Tame* means domesticated; *gentle* means quiet and refined. You would speak of an animal that had been domesticated as *tame*, but of a child with quiet, refined manners, as *gentle*.

Consider the correct meaning and use of the words in each group, and then copy the sentences given with each, filling the blank spaces with the word that will exactly express the thought:—

merry**happy****cheerful**

The father said to his servants, "Bring hither the fatted calf, and kill it; and let us eat and be ——".

— Luke xv. 23.

But one morning, when the — children looked into the nest, they saw a beautiful, pale green egg.

pretty**beautiful****lovely****handsome**

Out in the country, close by the road, stands a — house. Before it there is a garden with — flowers, and a painted railing. Among the — green grass, grew a

— daisy. The sun shone upon it as warmly and kindly as upon the large, — flowers in the garden.

It was — to see the devotion of little Nell to her grandfather.

The word *lovely* should never be used in speaking of a pretty dress or a pleasant time.

love

like

The dog is a faithful animal and — his master with a devotion almost human.

What child does not — to go into the woods and gather the sweet spring flowers!

Whang, the miller, was naturally avaricious, and no one — money better than he.

The moths and butterflies — to suck the nectar from the flowers.

Use each of the words given in making an exact statement.

NOTE. — Additional exercises of this kind should be given.

LESSON LX

BUSINESS LETTERS

Imagine that you have just been graduated from the high school, and wish to attend college. Write to the president of some college, telling him of your intention and asking for a catalogue.

Address an envelope for your letter.

Write to Marshall Field & Co., corner of State and Washington Streets, Chicago, and order the following:—

6 yards of ribbon at 25 cents per yard; 2 pairs of gloves at \$1.75 per pair; 5 yards of lace (enclose sample) at 75 cents per yard; 2 yards of silk (state color) at \$1.25 per yard.

State the amount of money enclosed and tell how sent.

LESSON LXI

EXERCISE IN PARAGRAPHING

Arrange the following into paragraphs:—

In a remote period of American history, there lived in Sleepy Hollow a worthy man whose name was Ichabod Crane. He sojourned, or, as he expressed it, "tarried," in that quiet little valley for the purpose of instructing the children of the vicinity. His schoolhouse was a low building of one large room, rudely built of logs. He was tall, but very lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, and feet that might have served as shovels. It stood in a rather lonely but pleasant place, just at the foot of a woody hill; with a brook running close by, and a birch tree growing near one end of it. His head was small, with huge ears, large, glassy eyes, and a long snipe nose. From this place of learning the low murmur of children's voices, conning over their lessons, might be heard on a drowsy summer day like the hum of a beehive.

Explain your reason for arranging these sentences as you have. How many distinct topics are there in this selection? Give the thought in each paragraph.

LESSON LXII

THE PRONOUN

Mary's mother gave her a beautiful book, which she bought in the city. It was full of pictures.

What words in this sentence are used instead of nouns? Give the noun for which each is used. Why are they used?

Words that are used to avoid the awkward repetition of nouns are called **Pronouns** (*pro* means for or instead of, pronoun, for a noun).

Select the pronouns in the following, and name the noun for which each is used:—

After lunch we prepared to take our first lesson in driving the reindeer. I put on a poesk of reindeer-skin and my fur-lined Russian boots. Ludwig took a pulk also, to assist us in case of need. These pulks are shaped very much like a canoe; they are about five feet long, one foot deep, and eighteen inches wide, with a sharp bow and a square stern. You sit upright against the stern-board, with your legs stretched out in the bottom.

The reindeer is driven by a single rein attached to the base of his left horn, and passing over the back to the right hand of the driver, who thrusts his thumb into a loop at the end, and takes several turns around his wrist. The rein is held rather slack, in order that it may be thrown over to the right side when it slips to the left, which it is very apt to do.

My deer was a strong, swift animal, which had just shed his horns, and when I took hold of the rein, he gave a startling leap, dashed around the corner of the house, and made down-hill. I tried to catch the breath which had been jerked out of me, and to keep my balance, as

the pulk, swaying from side to side, bounced over the snow. A swift presentiment of the catastrophe flashed across my mind, but I was powerless to avert it. In another instant I found myself rolling in the loose snow, with the pulk, bottom upward, beside me.

—BAYARD TAYLOR.

The noun for which the pronoun is used is called the antecedent.

As pronouns are used for nouns they must be of the same number as the nouns for which they are used.

In the following, fill the blank spaces with the proper pronouns:—

— took a fresh start. — narrowly escaped another overturn as — descended the slope below the house, but, on reaching the level of the Muonio, — found no difficulty in keeping — balance, and began to enjoy the exercise. — deer struck out; — passed the others, and soon — was alone on the track. In the gray, artistic twilight, gliding noiselessly and swiftly over the snow, — had — first true experience of Lapland travelling.

— was delightfully novel. — urged my deer with shouts, and never once looked behind — until — had climbed the opposite shore. Then — looked for — companions, but — were nowhere to be seen. — had no fear for — safety, however, as the guide was with —.

— waited some time before — arrived, Braisted's deer having become fractious and run back with — to the house. — crimson face shone out from its white frame of icy hair as — shouted to —, "There is nothing equal to — except riding behind a whale when — drives to the windward, with every man trimming the boat, and the spray flying over the bows!"

—BAYARD TAYLOR.

LESSON LXIII

PERSONAL PRONOUNS

When you say, "*I* sing," the word *I* shows that you are speaking of yourself. When you say, "*You* sing," the word *you* shows that you are speaking to some one, and when you say, "*He* sings," the word *he* indicates that you are speaking of some one.

Select and write in three separate columns the pronouns in the following that indicate the person speaking, the person spoken to, and the person or thing spoken of:—

When Benjamin Franklin first arrived in Philadelphia he walked down the street eating from a loaf of bread which he held in his hand.

Pocahontas often brought food to the settlers when they were in need, and once she warned them, when the Indians were planning to attack them.

Mrs. Thaxter loved her island home, and she has written many pretty stories about her life in it.

I had a dove, and the sweet dove died;
And I have thought it died of grieving.
O, what could it grieve for? Its feet were tied
With a silken thread of my own hands' weaving,
Sweet little red feet! why should you die—
Why would you leave me, sweet bird! why?
You lived alone in the forest tree,

Why, pretty thing! would you not live with me?
I kiss'd you oft and gave you white peas;
Why not live sweetly, as in the green trees? — KEATS.

Pronouns that indicate by their form whether they represent the person speaking, the person spoken to, or the person or thing spoken of, are called Personal Pronouns.

Select pronouns in your reading lesson and tell whether the speaker, the person spoken to, or the person or thing spoken of is indicated.

LESSON LXIV

THE STUDY OF A POEM

THE VILLAGE BLACKSMITH

Under a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.



SHOEING THE HORSE

By Landseer

Week in, week out, from morn till night,
You can hear his bellows blow ;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell.
When the evening sun is low.

And children coming home from school
Look in at the open door ;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from the threshing-floor.

He goes on Sunday to the church,
And sits among his boys ;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise !
He needs must think of her once more,
How in the grave she lies ;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, rejoicing, sorrowing,
Onward through life he goes ;
Each morning sees some task begun,
Each evening sees it close !
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought. — LONGFELLOW.

After words and expressions that require explanation have been talked about, the pictures should be described. Sketches may be drawn of the one suggested by the first two lines, or that presented in the fourth stanza.

The personal knowledge which pupils may have of such a shop as this will add to the interest of the lesson. Those who have been in blacksmith shops should be permitted to describe them, and tell what interested them most in the shops they visited.

The lesson which the poet learned from this laboring man should be talked about, and the class asked to tell what lesson they can learn from him.

A STUDY OF THE SENTENCES

Give sentences in which comparisons are used in describing the blacksmith. Write sentences describing his size, his hands, and his hair. Tell why you think the writer in describing him used both direct statements and comparisons. Which language is more pleasing, that in which expressions are all of one kind, or of different kinds.

Consider how the comparisons and exact statements used in describing the blacksmith help you to see how he looked.

Compare this man, who owes no one, and who, tired with his labor, sleeps soundly, with one who wastes his time on the streets with worthless companions, and owes every one who will trust him; and tell which of these, if you were a man, you would rather be.

After reading the last stanza use a comparison to tell how the life of every one who accomplishes anything must be like that of the blacksmith.

Commit this poem to memory.

Write a real or an imaginary account of a visit to the shop of some blacksmith, carpenter, or other working man. Describe the shop, the workman, his appearance and character, and tell what interested you most.

Give particular attention to dividing your composition into paragraphs, and be able to tell the thought or topic of each.

For additional study, — “The Ploughman,” by Oliver Wendell Holmes.



LESSON LXV

A LETTER

Read about Henry Wadsworth Longfellow, his home and his children, and then write a letter to a friend describing an imaginary visit which you have made to the home of this poet who loved children.

Read your letter, and make any changes that will improve the language.

LESSON LXVI

WORD STUDY

THE GLADNESS OF NATURE

Is this a time to be cloudy and sad,
When our Mother Nature laughs around;
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?

There are notes of joy from the hangbird and wren,
And the gossip of swallows through all the sky;
The ground-squirrel gayly chirps by his den,
And the wilding bee hums merrily by.

The clouds are at play in the azure space,
And their shadows at play on the bright green vale,
And here they stretch to the frolic chase,
And there they roll on the easy gale.

There's a dance of leaves in the aspen bower,
There's a titter of winds in that beechen tree,
There's a smile on the fruit and a smile on the flower,
And a laugh from the brook that runs to the sea.

And look at the broad-faced sun, how he smiles
On the dewy earth that smiles in his ray,
On the leaping waters and gay young isles;
Ay, look, and he'll smile thy gloom away. — BRYANT.

In this poem Mr. Bryant has given us a beautiful description of the brightness and gladness of everything in nature on this particular day of which he is writing. He speaks of the sun, the clouds, the brook, the leaves, and

other things as though they were persons, and could smile, laugh, play, dance, and do things which persons do. This gives strength and beauty to his description, and makes it seem so real that we almost feel that we are with him on this beautiful day, enjoying its gladness and merriment.

Read the poem and notice especially how *smiling* and *laughing*, as they are used, give life to the description.

Name all the things that are spoken of as *laughing*, *smiling*, or *wearing a smile*. Do these things really laugh and smile? What do you think is meant by the *sun smiling*? How does the bright sun make you feel? How do you feel when you smile? Try to recall how you felt some bright spring day when you were in the woods, or the park, and then explain why the sun, that causes the beauty and brightness of the spring day, is called the "smiling sun."

As the sun smiles down upon the earth, what smiles in return? How do the fruit, the flowers, the grass, and the trees *smile*? If we do not really mean that the sun smiles, and that the fruit, the flowers, and all things smile when the sun shines upon them, why do we use this word in speaking of their brightness? If we let the warmth and sunshine into our hearts, what will it do for us?

Write a sentence using the word smile in speaking of a bright, happy child.

Write a sentence, using the word smile, or smiling, in speaking of something that the sun is shining upon.

Name all the other words in this selection that are used in speaking of inanimate objects, as though they could perform the acts of persons, and explain how each is used.

Memorize the poem.

In the following, select and explain the use of all the words that you think are used to give beauty and life to the language:—

Sweet fragrance all the herbs exhale,
And sweetly, softly blows the gale;
And all things glisten, all things smile,
And show their loveliness the while. — HEINE.

Gather ye rosebuds while ye may,
Old Time is still a-flying,
And this same flower that smiles to-day,
To-morrow will be dying. — HERRICK.

After a day of cloud, and wind, and rain,
Sometimes the setting sun breaks out again,
And touching all the darksome woods with light,
Smiles on the fields until they laugh and sing;
Then like a ruby from the horizon's ring
Drops down into the night. — LONGFELLOW.

The sea is a jovial comrade,
He laughs wherever he goes,
His merriment shines in dimpling lines
That wrinkle his hale repose;
He lays himself down at the foot of the sun,
And laughs all over with glee,
The broad-backed billows fall faint on the shore,
In the mirth of the mighty sea. — BAYARD TAYLOR.

LESSON LXVII

COMPOSITION

A boy was obliged to begin working, to earn his living, while still young. Write a story of at least two hundred words about him. Give him a name, describe him, telling what kind of boy he was. Tell what work he did, what difficulties he had to overcome, how he succeeded, what kind of man he became. Add any particulars to your story that you think will be of interest.

If you choose, you may write a story about a girl instead of a boy.



LESSON LXVIII

PREPOSITIONS

1. The book of stories is interesting.
2. The water in the lake is cold.
3. The teacher told us the story of the Charter Oak.
4. Clara wrote the sentence on the blackboard.

What book is spoken of in the first sentence? Which word in the group, *of stories*, shows which book is meant? Why could not this word be used alone with *book* to indicate what book is spoken of?

You see that *book stories* does not express anything, and you must use some other word to show how *book* and *stories* are connected or related to each other. By using the word

of to connect these words we have the expression, *book of stories*, which shows that the book contains stories, and we see how these two things, the *book* and the *stories*, are related.

What word in the second sentence shows the manner in which two things are related ?

What word in the third sentence shows the relation between two objects ?

What word in the fourth sentence shows the relation between an action and the object acted upon ?

From the examples you observe that these words which show the relation between other words have a use in the sentence that no other words have. This relation is always between a noun or a pronoun and some other word.

A word that shows the relation between a noun or a pronoun and some other word is called a Preposition.

The noun or pronoun which follows the preposition is called its **object**.

Select the prepositions in the following, and name the two words between which the preposition shows relation:—

Mount Vernon, the home of Washington, is beautifully located on the Potomac River, in Virginia.

Formerly ships going from England to India sailed around Africa, but now they can go through the Suez Canal.

Florida was purchased from Spain by the United States for five million dollars.

In the early morning the grove is filled with the song of the birds which live among the branches of the trees.

Audubon tells many interesting facts about the habits of the birds.

"See the kitten on the wall,
' Sporting with the leaves that fall,
Withered leaves — one — two — and three —
From the lofty elder tree!"

Write sentences using one or more of the following prepositions in each:—

from	with	upon	into
through	over	after	about
against	above	under	in

In a selection chosen from your reading book, find the prepositions, and name the two words between which each shows the relation.

LESSON LXIX

CONJUNCTIONS

1. Oranges and lemons grow in Florida.
2. The tops of high mountains are covered with snow.
3. The mines of Pennsylvania produce not only coal, but iron as well.
4. Michigan has large forests, and many kinds of lumber are obtained from them.
5. In the South farms are called plantations, but in the West they are called ranches.

In the first sentence what word joins the names of the fruits mentioned ?

In the second sentence what two names are connected ?
By what word ?

In the third sentence how is the word *but* used ?

What two groups of words in the fourth sentence are connected by *and* ?

In the fifth sentence what does *but* connect ?

Words that connect words or groups of words are called Conjunctions.

Select the conjunctions in the following and tell what words or groups of words are connected by each :—

Rowing is an excellent exercise for expanding the chest and strengthening the muscles.

“Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.”

The mighty river runs quietly but continuously on toward the sea.

You will have good lessons if you study.

“I cried unto the Lord with my voice, and He heard me out of his holy hill.”

“Be merciful to me, O Lord, for I cry unto thee daily.”

Copper is less valuable than gold, but it is more plentiful.

People loved Abraham Lincoln because he was kind.

True patriots are not easily conquered; for they will fight to the last rather than surrender.

“A man’s country is not a certain area of land, but it is a principle; and patriotism is loyalty to that principle.”

Write sentences using the following conjunctions to connect words and groups of words:—

and	neither	yet	both
if	either	or	also
but	therefore	nor	as

LESSON LXX

INTERJECTIONS

1. Help! help! the boat is sinking.
2. “Hurrah!” cried the schoolboys, “see how it snows!”
3. Ah! the sun is just rising.

How are the words *help*, *hurrah*, and *ah*, used in the above sentences? Read the sentences omitting these words. Is the meaning changed?

Words that are used to express sudden or strong feeling, but are not related to other words in the sentence, are called Interjections.

Select the interjections in the following, and tell what feeling is expressed in each case:—

Hark! is not that the sound of cannon?

Bravo! the king cried out.

"O velvet·bee! you're a dusty fellow,
You've powdered your legs with gold!"

What! did you never hear the song?

"Alas!" exclaimed the poor man, "I have no friends."

"And lo! Ben Adhem's name led all the rest."

"Break, break, break,
On thy cold gray stones, O sea!"

Hurrah! the flag still floats.

The interjection **O** is always written with a **capital letter**.

The interjection is followed by an **Exclamation Point**.

Select interjections in your reading lessons.



LESSON LXXI

EXERCISES IN SELECTING PARTS OF SPEECH

Rule a piece of paper with eight columns, one for each part of speech, and write each word of the following selection in the column to which it belongs:—

THE SPRING BIRDS

We never know the precise time the birds leave us in the fall; they do not go suddenly; they keep going and going, and we hardly know when the last straggler is gone. Not so their return in the spring; then it is like an army of invasion, and we know the very day when the first scouts appear. When March arrives, we do not know what a day may bring forth. A few days ago, winter had not





ALERT

By Rosa Bonheur

relaxed his hold; then suddenly he began to soften a little, and a warm haze to creep up from the south, but not a solitary bird, save the winter residents, was to be seen or heard. Next day the sun seemed to have drawn immensely nearer; his beams were full of power; and we said, "Behold the first spring morning! And, as if to make the prophecy complete, there is the note of a bluebird, and it is not yet nine o'clock." Then others, and still others were heard. How did they know it was going to be a suitable day for them to put in an appearance? It seemed as if they must have been waiting somewhere close by for the first warm day, like actors behind the scenes, — the moment the curtain was lifted, they were ready and rushed upon the stage. The third warm day, and behold, all the principal performers come rushing in. Song-sparrows, cow-blackbirds, grackles, the meadow-lark, cedar-birds, the phoebe-bird, and hark! what bird laughter was that? the robins, hurrah! the robins! Not two or three, but a score or two of them; they are following the river valley north, and they stop in the trees from time to time, and give vent to their gladness. It is like a summer picnic of school children suddenly let loose in a wood; they sing, shout, whistle, squeal, and call in the most blithesome strains. — JOHN BURROUGHS.

LESSON LXXII

STUDY OF A PICTURE

Hints for a conversation lesson upon the picture
"Alert": —

Place Features — The scene of the picture. What is indicated regarding the character of this forest by the trees and undergrowth? What does the presence of the deer show?

Central Object—Study the position, and general appearance of this deer, and tell what they indicate regarding the character of the animal. What feelings are expressed in his face? Tell why you think this picture is called "Alert." If you have ever seen such a deer as this, tell in what way the one in the picture resembles the one you have seen. Look carefully at the picture, and explain why the deer painted by Rosa Bonheur pleases you more than other pictures of deer you have seen.

The Artist—Find out all you can about this great animal painter, how she first began to paint, where and how she lived, how she painted the animals which are such true representations of life that they seem almost to move and breathe.

Study other pictures painted by this artist, and tell what characteristic they have that makes them different from other animal pictures.

Name all Rosa Bonheur's pictures that you have seen.

The antlered monarch of the waste
Sprung from his heathery couch in haste.
But, ere his fleet career he took,
The dewdrops from his flanks he shook;
Like crested leader proud and high,
Toss'd his beam'd frontlet to the sky;
A moment gazed adown the dale,
A moment snuffed the tainted gale,
A moment listened to the cry,
That thicken'd as the chase drew nigh.

Then, as the headmost foes appeared,
With one brave bound the copse he cleared,
And stretching forward free and far,
Sought the wild heaths of Uam-Var. — WALTER SCOTT.

LESSON LXXIII

COMPARISON

Daisies and buttercups gladden my sight
Like treasures of silver and gold. — CAMPBELL.

The dew upon the tender crops,
Like pearls, white and round,
Or like to melted silver drops,
Refreshes all the ground. — HUME.

“Keep a watch on your words, my darling,
For words are wonderful things;
They are sweet like the bee’s fresh honey;
Like the bees they have terrible stings.”

Why do daisies and buttercups gladden the writer’s sight? Why did they make him think of silver and gold?

In the second quotation, with what two things are dew-drops compared? In what way do dewdrops resemble pearls? How are they like melted silver drops?

What kinds of words are described in the third quotation? What comparison does the writer use to make us understand the sweetness of the first class? Why do you think he compares them with honey? What comparison

is made to describe the second class? What resemblance is there between stinging words and bees? Do these comparisons help us to understand more clearly the power that some words have to please and others have to hurt?

Look for comparisons in your reading, and notice how they add strength and beauty to language.

Write sentences, comparing each of the following with something which it in some way resembles:—

The paw of the kitten.

The lining of the humming-bird's nest.

The dandelions that dot the grass.

The foam on the rocks.

The sound of waves.

The rustling leaves.

Use each of the following in a sentence, comparing two objects that possess the quality named:—

gentle

gay

quiet

industrious

beautiful

bright

slow

swift

LESSON LXXIV

STUDY OF A SELECTION

THE BOBOLINK

The happiest bird of our spring, and the one that rivals the European lark, in my estimation, is the Bobolink. He arrives at that choice portion of our year which in this latitude answers to the description of the month of May so often given by the poets. The

trees are then in their fullest foliage and brightest verdure; the woods are gay with the clustered flowers of the laurel; the air is perfumed with the sweetbrier and the wild rose; the meadows are enamelled with clover blossoms; while the young apple, peach, and plum begin to swell, and the cherry to glow among the leaves

This is the chosen season of revelry of the Bobolink. He comes among the pomp and fragrance of the season; his life seems all song and sunshine. He is to be found in the soft bosoms of the freshest and sweetest meadows, and is most in song when the clover is in blossom. He perches on the topmost twig of a tree, or on some long, flaunting weed, and as he rises and sinks with the breeze, pours forth a succession of rich, tinkling notes, crowding one upon another, like the outpouring melody of the skylark, and possessing the same rapturous character.

Sometimes he pitches from the summit of a tree, begins his song as soon as he gets upon the wing, and flutters down to the earth, as if overcome with ecstasy at his own music. Sometimes he is in pursuit of his mate, always in full song, as if he would win her by his melody, and always with the same appearance of delight.

Of all the birds of our groves and meadows, the Bobolink was the envy of my boyhood. He crossed my path in the sweetest weather and the sweetest season of the year, when all nature called to the fields; but when I, luckless urchin! was doomed to be shut up during the livelong day in a schoolroom, it seemed as if he mocked at me as he flew by in full song, and sought to taunt me with his happier lot. Oh, how I envied him! No lessons, no task, no school, nothing but holiday frolic, green fields, and fine weather. Had I been more versed in poetry, I might have addressed him in the words of Logan to the cuckoo:—

“Sweet bird, thy bower is ever green,
The sky is ever clear;
Thou hast no sorrow in thy note,
No winter in thy year.

Oh, could I fly, I'd fly with thee!
We'd make on joyful wing
Our annual visit round the globe,
Companions of the spring."—WASHINGTON IRVING.

NOTE.—In the study, not only the description should be talked about, but also the words and expressions used by the author, that the beauty of good literature may be impressed.

What bird does the writer consider the happiest of our spring birds? At what time of the year does he arrive? What month of spring do poets most often describe? Name the things which they speak of in describing this month. What does the writer say of the life of the Bobolink? When does the Bobolink like to sing? Where does he sing? To what is his song compared? Tell why the Bobolink was the envy of the writer's boyhood. Tell in what ways the lot of this bird was happier than that of the schoolboy.

Write all the sentences in which the time when the Bobolink may be seen is spoken of; in which the places where he may be seen are mentioned. Write all the sentences in which his song is mentioned.

Write the lines in which the writer says he might have addressed the bobolink had he been versed in poetry. Commit them to memory.

Imagine yourself in the country in the month of May, and tell what you see, using in your description as many of the expressions used in the story "The Bobolink" as you can.

For additional study,—“Robert of Lincoln” by Bryant.

PART II

LESSON I

THE SUBJECT OF A SENTENCE

1. Birds sing.
2. Many birds sing.
3. Many beautiful birds sing.
4. Many birds of our forest sing.

Give the subject of the first sentence ; of the second.

Can *birds*, alone, be the subject of the second sentence ?

Give the subject of the third sentence. May one of these words alone be the subject of this sentence ? If so, name it.

What is the subject of the fourth sentence ? What word may be used alone as the subject of this sentence ?

A statement would be made in each of these sentences if all the words in the subject except *birds* were omitted, but no statement would be made if *birds* were omitted. *Birds*, then, is the *essential* or *necessary* word in each of these subjects.

The words *many*, *beautiful*, and *of our forests* are used to show what birds sing. Words used in this way add to the meaning by *pointing out* or *describing*, but are important

only when used with the essential word. Such words are called **Modifiers**. The essential word in the subject without its modifiers may be called the **unmodified subject**.

Copy the following sentences and draw one line under each subject and two lines under the essential word or unmodified subject:—

The early settlers of America often suffered many privations.

The first settlements made by Englishmen were in Virginia and Massachusetts.

A treaty of peace was made with King Massasoit by the Pilgrims.

Miles Standish, the Captain of Plymouth, is described as "short of stature, but strong and brave."

The wedding of John Alden and Priscilla was the third that took place in Plymouth Colony.

Roger Williams settled in Rhode Island after he was banished from New England by the Puritans.

Harvard University, the oldest college in America, was founded in 1636.

The land upon which New York City is built was purchased from the Indians for the small sum of twenty-four dollars.

The state of Pennsylvania was settled by the Quakers under William Penn.

King Philip, a great Indian sachem, waged a cruel war against the settlers of New England.

LESSON II

THE PREDICATE OF A SENTENCE

1. Washington fought.
2. Washington fought bravely.
3. Washington fought for his country's freedom.

Give the predicate of the first sentence; of the second. In the second sentence can *fought* alone be the predicate?

Give the predicate of the third sentence. Which of these words may be the predicate?

Since *fought* may be used alone as the predicate of the second and third sentences, an assertion would be made if all the other words in the predicate were omitted, but no assertion would be made if *fought* were omitted. Then *fought* is the **essential part** of the predicate. It may be called the **unmodified predicate**.

How are *bravely*, in the second sentence, and *for his country's freedom*, in the third, used?

Select the essential part or unmodified predicate, in each of the predicates of the following:—

George Washington lived in Virginia.

He and his schoolmates often played soldier.

They sometimes fought great battles in play.

In these battles Washington acted as captain. The side that he led always won.

Sometimes the unmodified predicate contains more than one word, as, *America was discovered* in 1492.

Copy the following sentences, drawing one line under the essential part or unmodified predicate:—

The colonists refused to pay the unjust taxes imposed by England.

The King of England tried to compel them to do so.

The dispute could be settled only by war.

Many noble lives were sacrificed in the struggle that followed.

During the second year of the war the colonists declared themselves independent.

Eight years of determined fighting were necessary, however, to secure their rights.

At last Washington compelled the English General, Cornwallis, to surrender.

This ended the war, and the Colonies became the United States of America.

LESSON III

ANALYSIS

Myriads of bright stars shone in the sky.

To which of the classes that you have learned does this sentence belong?

Give the subject and predicate of this sentence.

Name the unmodified subject and give its modifiers.

Name the unmodified predicate and give its modifiers.

Separating a sentence into its parts, and giving the use of each is called Analysis.

Analyze the following sentences, observing the order given:—

1. Give the class to which the sentence belongs.
2. Give the subject and the predicate.
3. Name the unmodified subject, and give its modifiers.
4. Name the unmodified predicate, and give its modifiers

The Great Lakes are the largest bodies of fresh water on the globe.

The state of Minnesota contains many beautiful lakes.

The great central plain is drained by the Mississippi River and its tributaries.

Large quantities of cod and other fish are shipped from Gloucester, Massachusetts.

Our largest cities are situated on the sea-coast or on large rivers and lakes.

The autumn woods are clothed in brilliant colors.

Thoreau, the naturalist, wrote interesting accounts of his rambles through the New England woods.

God's love is revealed in nature.

The fairest flowers will soon wither.

Lake Champlain has been called the "Angler's Paradise."

LESSON IV

STUDY OF SELECTIONS

DESCRIPTIONS

Certain elements enter into all descriptions, but writers differ in their treatment of them. For instance, in de

scribing a landscape the writer speaks of the hills, streams of water, the trees, the fields, and other features; but he may in simple language tell how and where each is located without any attempt at presenting the beauty of the scene, the purpose being only to give a clear and accurate description. Another person may be charmed with the beauty of the scene before him, and in attempting to put into words what he sees, he uses such language as makes his description not only clear and accurate but beautiful as well. Another in describing a scene which has become dear to him from long associations pictures it with clearness and beauty, and also with feeling. It is this feeling that warms and thrills the reader and recalls to his mind some familiar landscape.

The following is an example of accurate description: —

A NEW ENGLAND SCENE

The storm had just ceased; the high mountain peaks were clear and keen and rose-tinted with the waning light; the hills were no longer green with their covering of pines and maples and beeches, but gray with bare branches, and a cold, dense color, almost black, where the evergreens grew thickest. On the other side of the valley the farmsteads were mapped out as if in etching or pen-drawing; the far-away orchards were drawn with a curious exactness and regularity; the crooked boughs of the apple trees and the longer lines of the walnuts and ashes and elms came out against the snow with clear beauty. The walls and fences were buried in snow; the farmhouses and barns were petty shapes in their right-angled unlikeness to natural growths. — From *Tales of New England*, SARAH ORNE JEWETT.

The following rural picture is both vivid and beautiful :

A BIT OF LANDSCAPE.

The path lay along the ridge of a descent, wooded with ancient oaks, whose crests hardly reached the level on which the traveller stood. Beyond these a wide landscape was glowing in the sunlight. Far beneath him lay the lake, calm, dark blue, almost encircled by green waving forests, which, opening on but one side, disclosed an extensive perspective, bounded in its turn by a blue mountain range. Exactly opposite, it seemed as if snow 'had been strewn among the green foliage of the woods; this effect was caused by the fruit trees, now in full blossom; and amidst them, crowning the bank of the lake, stood the whitewashed manor-house,—a substantial edifice covered with red tiles.

The descent now became steep, so that the trees again shaded the path; but also shut out all view of the prospect beyond, of which a glimpse could only now and then be caught through the branches. Soon the ground again rose, and the woods were replaced by well-cultivated vineyards; on both sides of the road stood blossoming fruit trees, among whose fragrant branches the bees were humming merrily and rifling the flowers. — THEODOR STORM.

In the following the poet describes a beautiful lake with a depth of feeling that thrills the heart:—

LOCH KATRINE

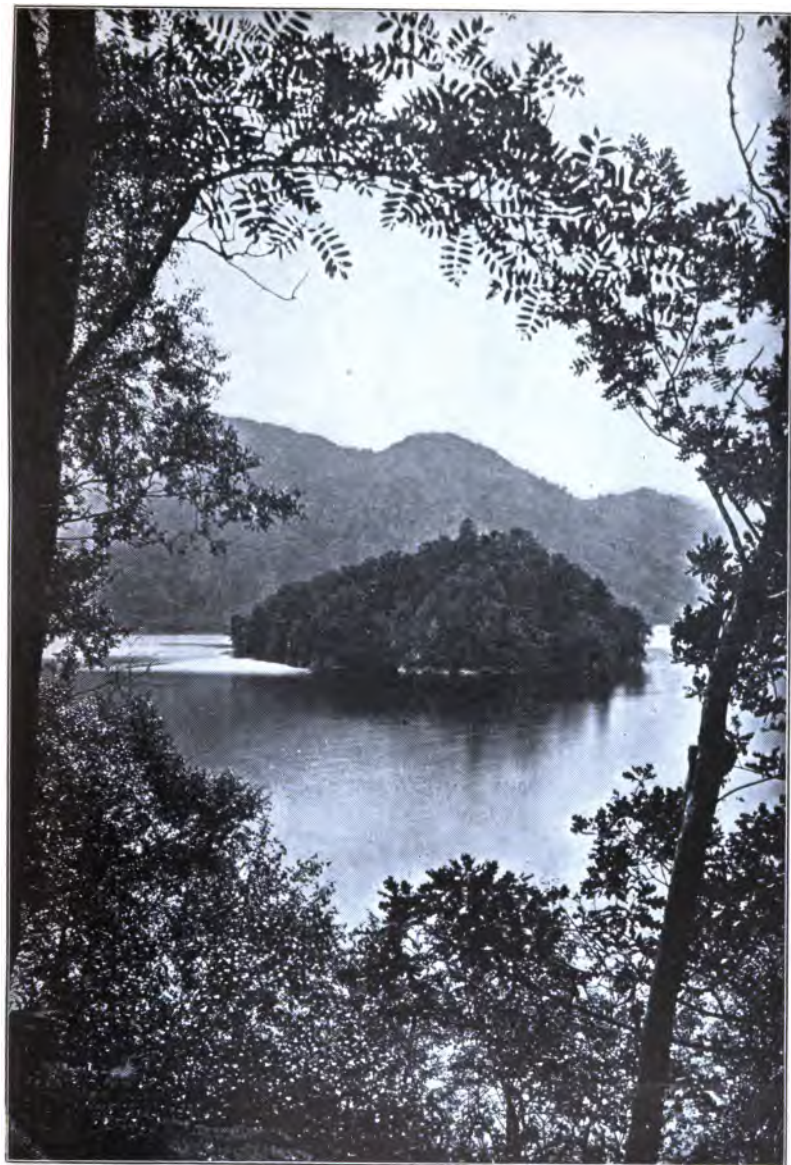
The western waves of ebbing day
Rolled o'er the glen their level way;
Each purple peak, each flinty spire,
Was bathed in floods of living fire.
But not a setting beam could glow
Within the dark ravines below,
Where twined the path in shadow hid,
Round many a rocky pyramid.

* * * * *

And now, to issue from the glen,
No pathway meets the wanderer's ken,
Unless he climb, with footing nice,
A far projecting precipice.
The broom's tough roots his ladder made,
The hazel saplings lent their aid;
And thus an airy point he won,
Where, gleaming with the setting sun,
One burnished sheet of living gold,
Loch Katrine lay beneath him rolled,
In all her length far winding lay,
With promontory, creek, and bay,
And island that, empurpled bright,
Floated amid the livelier light,
And mountains, that like giants stand,
To sentinel enchanted land.
High on the south huge Benvenue
Down on the lake in masses threw
Crag, knoll, and mound, confusedly hurl'd,
The fragments of an earlier world;
A wildering forest feather'd o'er
His ruin'd sides and summit hoar,
While on the north, through middle air,
Ben-an heaved high his forehead bare. — WALTER SCOTT.

Read the description of the New England winter scene, noticing the elements that enter into it, the high mountain peaks, the hills covered with trees, the valley, the farmsteads, and the other features of the landscape.

What part of the landscape did the mountains occupy? Where were the hills? How is the distance of the hills from the person who is writing shown? How would they



LOCH KATRINE



have appeared had they been farther away? What comparison is used to give a clear idea of the appearance of the farm? Describe the picture which the whole scene presents to you. Mention the colors which are seen in this landscape, and tell what is added to the picture by each.

Read the second selection and name the elements that enter into this description. Describe the picture as it presents itself to you. How does this description differ from that of the New England landscape?

What purpose had the writer of the first description? What idea was uppermost in the mind of the writer of the second description? How is this shown?

Read the description of Loch Katrine and its surroundings, and name the principal features of this scene. What colors are mentioned? Tell how they are produced. Have you ever seen these colors in a landscape? Describe the effects produced by them. Explain how the colors add to the beauty of the picture. What comparison is used in describing this scene? Consider whether it adds strength or beauty to the description.

Which of these descriptions gives you the greatest pleasure? Which of these writers do you think enjoyed most the scene he describes? Tell what you think were his feelings regarding it. Which will a writer describe with more feeling, a scene which he views for the first time, or one which he has known and loved from boyhood?

Recall some bit of landscape or other scene with which you are familiar, and describe it to the class.

LESSON V

COMPOSITION

DESCRIPTION

The power to describe with accuracy what is seen should be cultivated by every one. A person who can describe accurately and well the beautiful places which he visits, so that others may enjoy them with him, is able to give much pleasure.

Write the description of some scene with which you are familiar. It may be a bit of country with green trees, and a river, or a lake to add to its beauty, or it may be the city park with its velvety green grass, noble trees, and bright beds of flowers.

Make your description accurate, so that when it is read to the class any one who has seen the place will recognize it.

By a careful use of words that will add beauty to your sentences, you may make your description pleasing as well as accurate.

NOTE. — These themes should be kept and returned to pupils for revision after a month or two.

LESSON VI

ACQUIRING A VOCABULARY

One way in which expression may be varied is by the use of synonyms, or a negative statement formed by using *not* with the antonym of the word changed. In order

that we may be able to vary expression in this way, we must know the synonym and antonym of the word which we wish to change.

If you wish to vary the form of the sentence, "John Smith is an *efficient* workman," by changing the word *efficient*, you will find a synonym for it and use in its place. You may use the word *capable* instead of *efficient*. For example, "John Smith is a *capable* workman." You may wish to use the negative form of expression, and in this case you will select an antonym for *efficient* to be used with *not*. For example, "John Smith is not an *inefficient* workman."

Write a synonym and an antonym for each of the following words and use each in a sentence.

The same thought should be expressed by the use of the word given, its synonym, and its antonym.

awkward	rough
courageous	positive
idle	finish
anxiety	abolish
contradict	depart

LESSON VII

EXERCISES IN ACQUIRING A VOCABULARY

The vocabulary of the average person is small, and because of this the same word is used too frequently, and often when some other word would be more suitable

Sometimes the poverty of one's language is shown by his use of slang. Indeed the use of slang nearly always indicates that the speaker has but a limited number of words at command.

To acquire a good working vocabulary it is necessary to add to it continually. One or two words thoroughly learned each day will in a few years give one a vocabulary sufficient for ordinary use. This work must be thoroughly done, for unless the words learned are remembered and used they will not affect the language.

From the reading lesson you have to-day, choose eight words. Write these words in a column in your note-book. Then by the use of your dictionary find a synonym for each word, writing it in the opposite column. Now find antonyms for the words, and write them opposite the synonyms. Discuss and correct your work in class, then memorize each word together with its synonym and antonym, and write sentences to illustrate their meaning.

NOTE. — The teacher should select the words for the class at first, and keep a list of them so that frequent reviews may be given. The value of the work depends on the pupil's making the words his own. This can be done only by frequent drills.

LESSON VIII

SENSE TRAINING IN LITERATURE

A person cannot understand and appreciate nature fully unless his senses are developed. If his eyes are not trained to see and to distinguish colors, the beauty of the

flowers will be lost upon him. If his ear is not educated to catch and enjoy the varied sounds of nature, the song of the bird and the murmur of the brook will give him no pleasure.

Those who find the most to enjoy in nature are the persons who have all their senses well trained, and thus can receive impressions through all of them. The writer that pictures with most truth, and therefore pleases us most, is the one that repeats the impressions which he has received in such a way as to make us understand them, and recall similar impressions in our own experience.

We read the line, "The west is crimson with retiring day," and immediately there is presented to our mind the picture of the western sky, beautiful with the ruddy glow which often accompanies the setting of the sun, but if we had never seen such a sky the sentence would have little meaning for us. You see, then, that if we wish to get enjoyment from literature, we must have our senses trained to enjoy nature, and thus be able to understand the references made to it.

This lesson will show how *color*, one of the impressions which is received through the eyes, may be used in literature, and the way in which the colors mentioned are treated.

Summer lingers smiling through golden mists,
Tinting the wild grapes with her dewy fingers
Till the cool emerald turns to amethyst. — SARAH WHITMAN.

There does a sable cloud,
Turn forth her silver lining on the night,
And casts a gleam over this tufted grove. — MILTON.

Morn,
Wak'd by the circling hours, with rosy hand
Unbarr'd the gates of light. — MILTON.

The day had been a calm and sunny day
And tinged with amber was the sky at even. — J. H. BRYANT

She mingled with its gorgeous dyes
The milky baldrick of the skies,
And striped its pure, celestial white
With streakings of the morning light. — DRAKE.

Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the meanest twig on the elm tree
Was ridged inch deep with pearl. — LOWELL.

Read these quotations, give the words that are used to indicate color, and tell what color is referred to in each case.

Why is *golden* used to describe the summer mists? What other word might have been used? Which better describes the color effect produced by the sunlight, the word *golden* or the one you have given?

What two words are used in speaking of the color of grapes at different times? Explain these words and tell why they are used.

Give the word that indicates the color of the cloud. Why was this word used instead of *black* or *dark*? Recall

the appearance of a dark cloud with its white lining showing around the edge, and consider how the use of *sable* and *silver* enriches the language.

What is meant by "rosy hand" in the third quotation? If Milton¹ had never seen a sunrise, could he have used such beautiful and appropriate language in speaking of the early morning sky?

What word describes the color of the evening sky in the next quotation? Explain the fitness of this word in speaking of the rich yellow glow that often follows the sunset. Consider how your remembrance of the rosy sky of morning and the amber-tinged sky of evening, adds to your understanding and enjoyment of these lines.

From what are the colors of the flag represented as being taken? What sky colors has the flag? What color is meant by "gorgeous dyes"? What other expression is here used for the same color? What two expressions are used for white? Consider whether these words are more appropriate in speaking of the white stripes of the flag than *silver*, as used in the second quotation, would be. Explain how this writer's selection of words to use in speaking of the white stripes of the flag, show that he was a careful observer.

Write sentences, using each of the words used for color in this lesson, in speaking of things having the colors named.

¹ Milton wrote "Paradise Lost," the poem from which these lines are taken, after he became blind. He must have been a close observer of nature, and have retained the impressions he received before he lost his sight, to be able to picture objects and scenes with such vividness.

In the following quotations select all the words that are used to indicate color, and explain the use of each:—

In saffron-colored mantle from the tides
Of Ocean, rose the morning to bright light
To gods and men. — BRYANT.

The humming-bird flutters from flower to flower to sip the silver dew, — it is now a ruby, now a topaz, now an emerald, now all burnished gold. — AUDUBON.

Night, sable goddess! from her ebon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumbering world. — YOUNG.

Whither midst falling dew,
While glow the heavens with the last step of day
Far, through the rosy depths, dost thou pursue
Thy solitary way? — *The Waterfowl*, BRYANT.

And all the meadows, wide unrolled,
Where green and silver, green and gold,
Where buttercups and daisies spun
Their shining tissues in the sun. — JULIA C. R. DORR.

NOTE. — Additional lessons on colors treated in literature may be given. Finding the different expressions used in speaking of the same color makes an interesting lesson. Help pupils to see that the different expressions are selected because of their appropriateness, and as a result of the writer's careful observation of color in nature.

LESSON IX

COMPOSITION

Write a paragraph describing a bed of flowers. Make particular mention of their colors, using where possible words that are used in literature in referring to colors.

Write a brief description of some beautiful sunset which you can recall, presenting as vividly as possible the colors and effects produced.

LESSON X

COMPARISON

In literature, statements regarding qualities which objects possess are often made clearer and stronger by comparing them to well-known objects in nature that possess the same qualities. For instance, in speaking of anything that is white, it is often said to be as *white as snow*, or of something that is hard, it may be said to be as *hard as flint*.

Tell of what quality each of the following is used as the type, and write a sentence containing a comparison about this quality:—

honey	the bee or the ant
the clear sky	the lamb or the fawn
a white lily	the deer
a large oak	the lion
a hoe	the snail
sunbeams	the eagle

Explain the comparison in each of the following:—

The apple blossoms fell like flakes of snow.

The Ocean's voice is like the thunder, and his sleep,
Is a giant's slumber, loud and deep. — BARRY CORNWALL.

She looks as clear
As morning roses newly wash'd with dew. — SHAKESPEARE.

Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day. — LONGFELLOW.

Joy comes and goes, hope ebbs and flows
Like the wave. — ARNOLD.

LESSON XI

STUDY OF A POEM

THE RIVULET

This little rill that, from the springs
Of yonder grove its current brings,
Plays on the slope awhile, and then
Goes prattling into groves again,
Oft to its warbling waters drew
My little feet, when life was new.
When woods in early green were dressed,
And from the chambers of the west
The warmer breezes, travelling out,
Breathed the new scent of flowers about,
My truant steps from home would stray,
Upon its grassy side to play,
List the brown thrasher's vernal hymn,
And crop the violet on its brim,
With blooming cheeks and open brow,
As young and gay, sweet rill, as thou.

And when the days of boyhood came,
And I had grown in love with fame,

Duly I sought thy banks, and tried
My first rude numbers by thy side.
Words cannot tell how bright and gay
The scenes of life before me lay.
Then glorious hopes, that now to speak
Would bring the blood into my cheek,
Passed o'er me; and I wrote, on high,
A name I deemed should never die.

Years changed thee not. Upon yon hill
The tall old maples, verdant still,
Yet tell, in grandeur of decay,
How swift the years have passed away,
Since first, a child, and half afraid,
I wandered in the forest shade.
Thou, ever joyous rivulet,
Dost dimple, leap, and prattle yet;
And sporting with the sands that pave
The windings of thy silver wave,
And dancing to thy own wild chime,
Thou laughest at the lapse of time.
The same sweet sounds are in my ear
My early childhood loved to hear;
As pure thy limpid waters run,
As bright they sparkle in the sun;
As fresh and thick the bending ranks
Of herbs that line thy oozy banks:
The violet there, in soft May dew,
Comes up, as modest and as blue;
As green amid thy current's stress,
Floats the scarce-rooted watercress;
And the brown ground-bird in thy glen,
Still chirps as merrily as then.

Thou changest not — but I am changed
Since first thy pleasant banks I ranged;
And the grave stranger, come to see
The play-place of his infancy,
Has scarce a single trace of him
Who sported once upon thy brim.
The visions of my youth are past —
Too bright, too beautiful to last.
I've tried the world — it wears no more
The coloring of romance it wore.
Yet well has Nature kept the truth
She promised to my earliest youth;
The radiant beauty shed abroad
On all the glorious works of God,
Shows freshly, to my sobered eye,
Each charm it wore in days gone by. — BRYANT.

This poem is given for study for the purpose of considering the elements used by a poet in describing a stream of water. It will be found that certain features, such as the location and surroundings of the stream, its motion and sound, are mentioned. These are the literary materials, and an understanding of how poets use these materials, and with what effect, adds to the pleasure of the reading and study of poetry.

After reading the poem aloud in class, such words and passages as "its current brings," "early green," "truant steps," "vernal," "my first rude numbers," and others which may require explanation should be discussed.

Describe the pictures and scenes presented. The first stanza gives the picture of a spring day of which every

one will feel the beauty. The boy playing by the bank of the stream, picking the violets, and listening to the birds, will call to the minds of many children a delightful experience of their own. The picture of the stream in the third stanza is one which will give much pleasure also.

Select all words and groups of words in which the motion of the stream is mentioned. Consider whether these indicate strong and vigorous, or gentle motion.

Select the words used in speaking of the sound made by the water. Are the sounds musical? Why did the poet love to hear them? Notice whether these suggest joy, merriment, or sadness.

Give words used in describing the appearance of the water and explain how they add to the clearness and beauty of the description of this stream.

Consider how this rivulet was connected' with the life of the poet, and why he loved it. When and why did he go to the brook "when life was new"? How does he compare himself to the rivulet at that time? Why do you think he went to the brook, when he was older, to try his "first rude numbers" by its side? Why did he visit the stream after he became a man? Of what was he particularly reminded upon this visit? What fact regarding this stream does the poet impress upon our minds?

With Bryant's description of the rivulet still fresh in mind, read "The Brook," by Lord Tennyson. Consider how its location, the motion, the sound, and the appearance of the water enter into his description; and observe

the way in which each is spoken of to give clearness, strength, and beauty to the description.

Observe that the same thought which Bryant expresses about the rivulet remaining unchanged and continuing to flow, although people grow old, Tennyson expresses in the lines, —

“Men may come and men may go,
But I go on forever.”

If possible pay a visit to a stream of water in the park, or some other place near by, and with these two poems in your mind, watch and listen to the water, and note what you can see and hear in it.

Read other poems about streams of water, and give special attention to the manner in which these materials are treated by poets in giving their thoughts about particular streams of water.

LESSON XII

A LETTER

You have all seen running water in a brook or river. Perhaps you live near a stream of water, and have spent many hours on its cool, grassy banks. You may have listened to the sound of the water rippling over the stones, you may have watched it as it flowed gently along, or as it rushed rapidly, and can recall in your own experience many pleasures similar to those of which the poet speaks.

Write a letter to a friend, giving an account of an excursion to a river or lake, or of some picnic enjoyed upon the banks of a river; or you may write of a spring freshet. Speak of the sound, motion, and appearance of the water, and tell how they contributed to your enjoyment.

LESSON XIII

VERBS—TRANSITIVE AND INTRANSITIVE

1. The hunters killed the wolf.
2. Pocahontas saved Captain John Smith.
3. The deer ran swiftly.
4. The wrecked sailors swam to the shore.

What action is expressed in the first sentence? What object receives this action?

What action is asserted by the second sentence? Toward whom is this action directed?

What action is expressed in the third sentence? Is the action confined to the *deer* or does it pass over to another object?

From these examples, you learn that there are verbs that express action that passes over from the actor to some other object, and others that express action that is confined to the actor.

A verb that expresses action that passes over to, or is directed toward, some object, is called a Transitive Verb.

The word or words that name the person or thing which receives the action is called the Object.

A verb which expresses action that is not directed toward an object, or which merely asserts state or condition, is called an Intransitive Verb.

Select the verbs in the following sentences, tell whether they are transitive or intransitive, and name the objects of the transitive verbs:—

The snail carries his house about with him.

The golden splendor of autumn fills us with delight.

The rainbow suddenly disappeared.

Cooper, the novelist, wrote many interesting stories about Indians.

Still sits the schoolhouse by the road.

Softly the gentle showers fall.

Rosa Bonheur painted animals with wonderful exactness.

The eagle flew to his nest on the crag.

Admiral Sampson captured the Spanish fleet.

Make five sentences containing transitive verbs.

Make five sentences containing intransitive verbs.

Some verbs have both a transitive and an intransitive use.

Examples :—

The birds fly.

The boys fly the kite.

The baby sleeps sweetly.

He sleeps the sleep of the innocent

Mary speaks slowly.

The teacher speaks many languages.

Select verbs in your reading lesson, tell the class to which each belongs, and give the object of those that are transitive.

LESSON XIV

THE COPULA

Victoria *was* a good queen.

In this sentence an assertion is made by the use of the word *was*. This word does not express action, but by its use to **connect** or **couple** *Victoria* with *a good queen*, an assertion is made.

A word which is used to join a subject with the part of the predicate that explains or describes it, is called a Copula.

Is, am, was, are, has been, have been, and other forms of the verb *be*, are copulas.

Appear, seem, become, feel, remain, and a few other verbs that are used to assert the relation between the subject and the part of the predicate that modifies or explains it, are called **Copulative Verbs**.

Bryant was a poet.

What is the predicate of this sentence? What word in the predicate explains or identifies Bryant? What part of speech is it?

When a noun is used in the predicate with a copula or a copulative verb to explain the subject, it is called a **Predicate Noun**.

Select the predicate nouns in the following:—

New York is a great city.

The Indiana and the Oregon are our largest battleships.

Miles Standish was captain of Plymouth.

Jefferson and Hamilton were wise statesmen.

Hawaii is now a territory of the United States.

Garfield had been president only four months when he was assassinated.

Millet was a noted artist.

The ancient Greeks were famous soldiers.

The moon is round.

What is the predicate of this sentence? Which of the words in the predicate describe the *moon*? What part of speech is it?

When an adjective is used in the predicate with a copula or a copulative verb to describe the subject, it is called a Predicate Adjective.

Select the predicate adjectives in the following:—

The contented man is always happy.

The bark of the birch tree feels smooth.

The poet's heart was as happy and gay as the dancing daffodils.

The sky seems bluer to-day than usual.

Only the good are truly great.

The song of the nightingale is sweeter than that of any other bird.

The nineteenth century has been remarkable for invention and discovery.

The war between America and Spain was short but decisive.

Select or construct sentences containing copulative verbs.

LESSON XV

ANALYSIS

Analyze the following sentences, and in addition to naming the subject and predicate, and the unmodified subject and predicate, name the object, or the predicate noun or adjective in each.

Lake Superior is the largest of the Great Lakes.

La Fayette was a French nobleman.

Joseph's brothers sold him to some merchants.

The clouds look beautiful to-day.

The ice seems thick enough for skating.

The government gives the Indians money and rations.

Thomas Jefferson wrote the Declaration of Independence.

The prairies of Dakota are very fertile.

The Charter Oak was a celebrated tree.

The tiny stream often becomes a great river.

The frost dressed the trees in diamond beads.



LESSON XVI

VARIETY OF EXPRESSION

Proverbs are sentences that briefly and forcibly express well-known and practical truths. The thought in a proverb can always be expressed by other words than those used in the proverb. The thought in the proverb, "A soft answer turneth away wrath," is expressed by the

sentence, "A gentle reply to an angry person will appease his wrath."

Similarly recast each of the following proverbs, expressing the thought in as many ways as you can:—

1. Where there's a will there's a way.
2. Birds of a feather flock together.
3. Make hay while the sun shines.
4. Honesty is the best policy.
5. A stitch in time saves nine.

Select from each group the sentence that is most pleasing; the one that expresses the thought with most clearness; that in which it is expressed with most force.

LESSON XVII

COMPOSITION

A ship, driven out of its course by fierce storms, passes a small island upon which stands a small house. As there are no signs of life anywhere upon the island, it is supposed at present to be uninhabited. Many suppositions are made by the sailors as to why and by whom this hut was built, and what has become of its former occupants.

Write the story which the presence of this deserted hut on a lone island, far from the usual course of vessels, suggests to you.

Write at least three or four paragraphs, being careful to put in each only the sentences that relate to one topic.

LESSON XVIII

ACQUIRING A VOCABULARY

In selecting synonyms to vary the form of expression, care must be used to choose such as will be best suited to each case.

Forgive, pardon, excuse are synonyms, but all may not be equally suitable in the same sentence.

Slight offences are *excused*, serious offences are *forgiven*, and crimes are *pardoned*. You *excuse* a friend for forgetting a book he promised you, you *forgive* some one who wronged you, but only those in authority can *pardon* criminals.

By noticing how words are used in literature, and by persons who use good English, you will learn the shades of difference between synonyms, and will become familiar with the proper use of them. In this way your vocabulary will be enlarged.

Write two synonyms and two antonyms for each of the following words, and use them in different sentences. Notice whether each word could be used in the same sentence, and whether it would be the best word to use.

faithful	failure
strong	shelter
difficult	delay
stern	refuse
successful	hinder

Learn the synonyms and antonyms of these words.

NOTE. — Frequent exercises in finding and using the synonyms and antonyms of words selected from the reading lesson should be given.

LESSON XIX

SENSE TRAINING IN LITERATURE

Flow gently, sweet Afton, among thy green braes;
Flow gently, I'll sing thee a song in thy praise.

— ROBERT BURNS.

Thy crystal stream, Afton, how lovely it glides,
And winds by the cot where my Mary resides.

— ROBERT BURNS.

When breezes are soft and skies are fair,
I steal an hour from study and care,
And hie me away to the woodland scene,
Where wanders the stream with waters of green.

— BRYANT.

The harebell trembled on its stem,
Down where the rushing waters gleam.

— JULIA C. R. DORR.

Blow, breezes, blow! the stream runs fast,
The rapids are near, and the daylight's past.

— THOMAS MOORE.

Gently rolls and heaves the ocean
As its waves the banks o'erflow,
And with every restless motion
Moves the verdure to and fro,
Mirror'd brightly far below.— GOETHE.

How the giant elements
From rock to rock leap with delirious bound. — BYRON.

Wild blows the gale, more and more wildly bound the
Mighty billows, with a roaring as though all the
Monsters of the deep were swarming around us.

— EMILY JUDSON

Select and write all the words in the above quotations that are used in speaking of the motion of water.

With which of the motions mentioned are you familiar?

Tell which of the words here used for motion might be used in referring to a stream or river? Which might be used in speaking of water in a large lake or the ocean?

Describe a stream that may be said to flow. In the quotation given, is it used in speaking of slow or rapid motion? Tell whether this word may be used in speaking of either slow or rapid motion. May it be correctly used in speaking of a large river as well as of a small stream? When may it be used in speaking of the water in a lake or an ocean?

Explain the motion of the water that led the poet in speaking of it to use the word *glide*. May the stream or river that is spoken of as *gliding* ever be said to run? Explain the condition under which each word may be used.

Read quotations three and four, and describe the stream spoken of in each.

Under what condition may the water of the ocean be said to *roll*? When to *leap*? When to *bound*?

By the use of which sense did these writers become so familiar with the different motions of water, that they can write of them so accurately and so beautifully?

If you have ever seen water leap, roll, and bound, recall its appearance, and tell whether these words could be used in speaking of the water in a small stream or a lake?

If you were describing a storm at sea, what words might you use in speaking of the motion of the waves? Give, in addition to the words used in the above quotations, others of which you are able to think.

Write as many words as you can that may be used in speaking of the motion of water in a stream; in a lake; in the ocean. Use each in a sentence.

LESSON XX

BUSINESS LETTERS

Copy the following letter, observing the form, and the use of capital letters and marks of punctuation:—

220 Grand Ave., Detroit, Mich.,

March 3, '98.

Messrs. Jones and Childs,

629 Fifth Street,

Toledo, Ohio.

Dear Sirs: —

Having heard that you are in need of more assistance in your store, I venture to apply for a position with you.

Should you wish to consider my application, I refer you to Messrs. Arnold and Ames, of this city, my late employers, as to my qualifications.

Hoping to hear from you at your earliest convenience,
I am,

Yours truly,

John Wilson.

Franklin H. Murphy, a grocer, has advertised for a boy to assist in his store during the holidays. Answer the advertisement, applying for the position, and stating your qualifications.

Write to A. T. Stewart and Co., applying for the position of assistant bookkeeper in their office. State previous experience, enclose testimonials, and give references.

Supply address and date.

Write Mr. A. T. Stewart's reply to your application in which he offers you the position, tells you what your work will be, and at what time you are expected to enter upon your new duties.

Address an envelope for the letter.

Write to Mr. James Brown, who assisted you in securing the position with A. T. Stewart, thanking him for his kindness, and stating your determination to do your work faithfully.

LESSON XXI

EXACTNESS OF STATEMENT

In your study of words you have found that there is often a slight difference in meaning between synonyms, and that because of this, you must use great care in selecting the word that will express your thought with exactness.

Ask, beg, entreat, and implore, are synonyms, but not all of these words can be used to express exactly the same

idea. You may *ask* your mother for an orange, you will *request* a stranger to tell you the time of day, but if you need something very much you will *entreat* or *beseech* some one to give it to you. "I *beseech* thee, O Lord, to hear my prayer." If you are in great distress or your life is in danger, you will implore some one to help you. "The captive implored the savages to spare the life of his son."

Look in the dictionary for the meaning of the words given in the following, and insert the proper ones in the blank spaces:—

tall

high

lofty

The — pines wave in the breeze.

A — mountain, its top covered with perpetual snow, was outlined against the blue sky.

Brooklyn Bridge is very —; it is one hundred and thirty-five feet above the water.

sorry

grieved

hurt

The teacher was — at the disobedience of the pupil.

We are always — to hear of the sufferings of the poor in our great cities.

Even great men are sometimes — by the coolness of their friends.

The child was — that she had — her mother by her carelessness.

defend

protect

When the British reached Concord they found the Americans assembled to —— the bridge.

President Lincoln was always ready to —— the weak and —— the rights of the oppressed.

Write ten exact statements, using in each one of the words given in this lesson.

LESSON XXII

STUDY OF SELECTIONS

THE PILGRIMS

A little band, not of resolute men only, but wives, children, infants, a floating village of one hundred and two souls, went on board the ship that was hired to convey them across the Atlantic; and on the sixth day of September, 1620, thirteen years after the first colonization of Virginia, they set sail for the new world.

The pilgrims were Englishmen, exiles for conscience, men disciplined by misfortune, cultivated by opportunity of wide observation, and equal in rank as in rights. After a boisterous voyage of sixty-three days, during which one person had died and one was born, they espied land; and, in two days more, in the month of November, cast anchor in the first harbor within Cape Cod.

Before landing they drew up and signed a compact by which they bound themselves to obey the laws that might be made for the common good. Thus in the cabin of the Mayflower humanity received its rights, and instituted a government of "equal laws" enacted by all the people for the good of all.

Men who emigrate, even in well-inhabited districts, pray that their journey may not be in winter. Wasted by the rough voyage, scantily supplied with provisions, the English fugitives found them-

selves, in the last days of the year, on a bleak and barren coast, in a severe climate, with the ocean on one side, and the wilderness on the other. They were five hundred miles from the plantations in Virginia, the only English settlement in America.

In memory of the hospitalities they had received in the last English port from which they had sailed, this oldest New England colony was given the name of Plymouth. The system of civil government had been established before they left the ship, and their church had been organized in Holland; thus their institutions were already perfected when they landed, and democratic liberty and independent Christian worship started into being.

It is as guides and pioneers that the fathers of the old colony merit gratitude. Through scenes of gloom and misery they showed the way to an asylum for those who would go to the wilderness for liberty and conscience. Accustomed "in their native land to a plain country life and the innocent trade of husbandry," they set the example of colonizing New England with freeholders, and formed the mould for the civil and religious character of its institutions.

— BANCROFT.

THE LANDING OF THE PILGRIMS

The breaking waves dashed high

On a stern and rock-bound coast,

And the woods against a stormy sky

Their giant branches tossed;

And the heavy night hung dark

The hills and waters o'er,

When a band of exiles moored their bark

On the wild New England shore.

Not as the conqueror comes,

They, the true-hearted, came;

Not with the roll of the stirring drums,

And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear; —
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free!

The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared, —
This was their welcome home.

There were men with hoary hair
Amidst that pilgrim band; —
Why had they come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war? —
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod;
They have left unstained what there they found; —
Freedom to worship God. — FELICIA HEMANS.

An event may arouse different thoughts in the minds of different persons, and each, in speaking or writing of it, will mention those things that impress him most, and will express his feelings and emotions regarding them.

Several persons see or are told of some brave deed. The one wishing to tell it to others that they may know of it, and see it as he does, gives the facts and details with exactness and clearness. His purpose is to impart to others correct information. Another is impressed by this event, and wishes to express the thoughts and emotions stirred by it, and to impart to others his own feelings. He may not give the details; perhaps these are already known; but he takes those facts that have impressed him, and uses them in such a way as to arouse and to stir the emotions of others. For example, the historian tells us that the colonists left their farms and took up arms to oppose the British troops that were marching to Concord to seize the ammunition which had been stored there. The poet writing of this says:—

“Here once the embattled farmers stood,
And fired the shot heard round the world.”

The one tells us the plain fact, the other uses the fact to stir our emotions.

An artist may wish to describe a scene, or to express his thoughts and emotions, and he does so by representing the scene, or expressing his feelings in a picture.

The landing of the Pilgrims as treated by the historian,

the poet, and the artist are given for study that the pupil may be led to understand the purpose of each, and the manner in which this purpose is accomplished.

Study the historical narrative with a view to discovering what facts the historian uses, and how he uses them. Consider the time when this event took place, and the condition of the country; the season of the year and the weather at that season. Discuss the character of the people, and explain how they were fitted by it for their undertaking. Discuss their civil and religious belief, and tell what influence these had upon their conduct. Name some of the difficulties and hardships they had to encounter, and tell for what America is indebted to the Pilgrims.

With this information fresh in mind, study the poem and observe how the poet makes use of these facts to stir the emotions. Notice how time and place are used in the first two stanzas in describing the scene. Which writer gives the more accurate description, the historian or the poet? Which presents the more vivid picture?

Give the stanzas in which the poet tells us of the spirit and courage of these people, and compare this with what the historian says of their character.

How does the poet tell their purpose in coming to America? Give the exact words.

Read what the historian says on the same subject, and tell which writer leaves the stronger impression upon your mind.

LESSON XXIII

STUDY OF THE PICTURE, "LANDING OF THE PILGRIMS"

Study the picture and tell how the artist expresses what the historian and the poet tell of the weather, the time of day, and the character of the coast upon which the Pilgrims landed.

Look carefully at the men and women that compose this group of emigrants, and tell whether the picture harmonizes with the poet's statements in the seventh and eighth stanzas.

If you did not already know the sturdy character of these people and their purpose in seeking a home on this bleak coast, what idea would the picture give you of them? Study the faces of these men and women before answering, then make your answer as clear and definite as possible.

Explain how the picture helps to impress the story told by the historian and the poet.



LESSON XXIV

COMPOSITION

Using the information you have gained from history stories, write an account of the storming and capture of Quebec by Wolfe.

Remember that the language used in the historical narrative should possess clearness and accuracy, and that by



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LANDING OF THE PILGRIMS



a careful selection of words, vigor and sometimes beauty may also be given to it.

Your work should be carefully revised until it is as good as you can make it.

Either sketch roughly or describe the picture you would paint if you were an artist, to illustrate the ascent of the bluff, or the death of Wolfe.

NOTE.—In cases where the pupils are not familiar with this history story, Francis Parkman's account of the capture of Quebec may be read aloud in class, or some other historical event may be substituted.

LESSON XXV

THE VERB—TENSE

1. We *play* in the house.
2. We *played* out of doors.
3. We *shall play* on the lawn.

In these sentences the same action (playing) is expressed by the verbs used, but the time in which the action is performed is different. In the first the *playing* takes place in the present, in the second it took place in the past, in the third it will take place in the future. To express the time in which the action took place different forms of the verb *play* are used. To indicate the **present time** the simple form of the verb is used, to indicate the **past time** the verb *play* is changed to *played*, to indicate **future time** the verb *shall* is placed before the verb *play*.

Select the verbs in the following, telling whether present, past, or future time is expressed:—

The sun shines for the whole world's joy.

The boat passed slowly out into the bay.

The silvery moonbeams fall upon the lake, making it look like glass.

Oak trees grow very slowly and live to a great age.

The ancient Greeks and Romans worshipped the oak.

The pyramids of Egypt were built many hundred years ago.

They stand upon the sandy plain.

They will still remain through countless ages yet to come.

Rewrite the following telling these facts—

(1) *in past time;*

(2) *in future time:—*

When autumn comes, everything becomes quieter. Summer birds fly away, taking their spring-born babies with them; flowers wither and die; trees scatter their leaves on the ground, and there is a hush over all. This is because the time has come for the earth lullaby to be sung; and all this quiet is to prepare for the winter's sleep.

The trees stand as nobly and gracefully against the sky as ever, but they are asleep down to the very roots. Even the fine grasping roots, that in the spring reach after food like open mouths and send up sap streaming and coursing through all the trees, are as quiet in their dark bed as if there were no further work to do.

LESSON XXVI

CORRECT USE OF *SHALL* AND *WILL*

I

1. I *shall* go to the city.
2. "The north wind doth blow, and we *shall* have snow."
3. You *will* be late for school, I fear.
4. John is industrious, and he *will* prosper.
5. We miss the cheerful song of the robins, but they *will* return to the orchard in the spring.

In the first sentence what word is used with *I* to indicate that something is to happen? What word is used with *we* in the second sentence to show that something will take place? In the third sentence what word is used with *you* in stating what will happen? What word is used with *he* in the fourth sentence in stating what is to take place in the future? What word is used with *they* in the fifth sentence to indicate that something will happen in the future?

Read the sentences given and tell with what pronouns *shall* is used; with what pronouns *will* is used.

Of what person are the pronouns that are used with *shall*? Those that are used with *will*?

To indicate futurity use *shall* with pronouns of the first person, and *will* with pronouns of the second and third persons and nouns of the third person.

Fill the blank spaces in the following sentences with the correct word:—

I — never forget my first sight of the falls of Niagara. It — be as fresh in my memory in years to come as it is now. The sound of the mighty cataract as it plunges over the fall — be heard in fancy whenever I recall the hours spent within sound of its roar.

— the time ever come when we — cease to enjoy the genuine humor of Dickens?

You — find Ernest Seton-Thompson's stories of animals very interesting.

The navy of the United States — be increased from time to time by the addition of modern war-ships.

Write two sentences using shall to state a future fact.

Write four sentences using will to state a future fact.

II

1. "I a light canoe will build me."
2. "Give me a chance," the acorn said,
"And I will grow to a mighty tree."
3. "We will praise thee, O God."
4. "You have been caught in bad company and shall be punished with the others," said the farmer to the stork.
5. The governor has promised that the prisoner shall be pardoned.

In the first sentence what determination is expressed? What word is used with *I* to express determination?

In the second sentence what word is used with *I* in making a promise?

In the third sentence what word is used with *we* in expressing intention?

In the fourth sentence what word is used with *you* in expressing determination?

What word is used with *they* in the fifth sentence in making a promise?

Which word, *shall* or *will*, is used in these sentences with pronouns of the first person to express determination or to make a promise?

Which word is used with pronouns of the second and third person to express determination and to make a promise?

To express determination, to make a promise, or to issue a command use *will* with pronouns of the first person, and *shall* with pronouns of the second and third persons.

Make sentences using will to express determination, make a promise, or issue a command.

Make sentences using shall to express determination, make a promise, or issue a command.

Copy the following, filling the blank spaces with shall or will:—

THE CHOICE OF HERCULES

The story is told that when Hercules was a young man he sat one day considering which path in life, that of virtue or vice, he would choose. As he was thinking two queenly women appeared.

The first said to him: "I see that you are considering which path in life you —— travel. Now if you —— make me your friend, I —— lead you by the easiest and most pleasant path. You —— have no care, but only enjoyment."

When Hercules heard these words, he said, "What is your name?" and she replied, "My friends call me Pleasure, but those who do not like me say I am Vice."

The other woman said, "If you —— follow me, you —— become a good man. I —— not make false promises to you of pleasure, but —— show you how you may become both rich and great. You ——, however, have to work for what you want, for the gods —— give nothing to those who do not labor."

Here Vice interrupted her, saying: "The path this woman wishes you to take is hard. Come with me, and I —— lead you by an easier path to happiness."

The other woman, whose name was Goodness, said: "What real pleasure can you give? You only make promises that —— never be fulfilled, for those who spend their youth with you, —— have only toil and burdens in their old age, but those who follow me —— have sweet enjoyment. They —— have the gods for their friends, men to love them, and their country to honor them. So it —— be with you, Hercules, if you follow me; by toil you —— win the most blessed happiness."

NOTE.— Give frequent drill in the use of *shall* and *will*, and correct mistakes in pupils' language that the correct use of these words may become a fixed habit.

LESSON XXVII

VERBS—PERSON AND NUMBER

1. We *read* every morning.
2. Clara *reads* well.
3. She *reads* with more expression than the others.
4. He *runs* like a deer.
5. Few boys can *run* so fast.

Read the first three sentences. You see that action is expressed by the same verb, but in one case the verb is *read*, while in the others *s* is added, and we have *reads*.

What is the subject of the first sentence? Of what person is the pronoun? What part of speech is the subject of the second sentence? Of what person and number is the subject of the third sentence?

Notice that **when the subject of a sentence is a pronoun of the third person and singular number, *s* is added to the verb.**

Why is *s* added to the verb *run* in the fourth sentence? Why is *s* not added to the verb in the fifth sentence?

Rewrite the following, changing singular subjects to plural, and plural subjects to singular, making the necessary changes in the verbs:—

The needles of the white pine grow in clusters of five.
He casts off his friends as a huntsman his pack.
Mountains give their lost children berries and water.
He practises his music lesson two hours.

She does her work thoroughly.

The star-spangled banner still waves.

They succeed because they are in earnest.

Rivers to the ocean run.

He who fights and runs away may live to fight another day.

Man often strives for positions that are beyond him.

They fight because their cause is just.

In using language remember that a verb must always agree with its subject in person and number.

LESSON XXVIII

COMPARISON—SIMILE

Many times objects that are seemingly wholly unlike are similar in one respect. For example, the petals of the crimson rose are often compared to velvet. Although velvet and rose petals differ widely in most respects, they are similar in texture. They both have a soft rich appearance.

Write sentences comparing the following objects, stating the way in which they are similar:—

1. The centre of the daisy, and gold.
2. The wings of the ermine moth, and snow.
3. Water, and crystal.
4. The surface of ice, and silver.

5. The fringed gentian, and the sky.
6. Clouds, and snowdrifts.
7. Dandelions in the grass, and stars in the sky.
8. The child's face, and the sunshine.
9. Dew, and diamonds.
10. Sunset skies, and gold.

The expression of the resemblance between two objects which are unlike in most respects but alike in one is called *Simile*.

The simile is used to make language clear and strong, and to give to it grace and beauty.

The boy ran like a deer, is a stronger, and at the same time a more beautiful expression, than *The boy is a swift runner*.

Make six similes.

In making similes, remember that not every comparison which contains the word *like* or *as* is a simile.

LESSON XXIX

COMPOSITION — NARRATION

When a composition is a connected story about something that has happened, it is called a narrative. Thus all stories that relate real or imaginary events or happenings are narratives. The historical account of the voyage and landing of the Pilgrims on page 157 is a narrative.

Most narratives contain descriptions of persons and places that the writer wishes to describe, but when the purpose of the composition is to relate what happened during a certain time it is narration.

In writing narrative it is necessary first to have something to relate, then to give the central or important incidents sufficient prominence, and to so group and relate them as to make a connected story. It will be found helpful to make an outline and arrange the points in the order in which they are to be treated before beginning to write.

Choose from the following subjects the one about which you can tell the most, and write the narrative in the best language you can use. Be careful to give the events in the order in which they took place.

A game of ball in which I took part.

A railway journey.

A day in a newsboy's life.

Account of my Christmas shopping.

LESSON XXX

SENSE TRAINING IN LITERATURE

There's music in the sighing of the reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears;
Their earth is but an echo of the spheres.—BYRON.

Winds come whispering lightly from the west.—BYRON.

I love that moaning music which I hear
In the bleak gusts of Autumn, for the soul
Seems gathering tidings from another sphere.

— BARRY CORNWALL.

The sobbing wind is fierce and strong,
Its cry is like a human wail. — SUSAN COOLIDGE.

From all the misty morning air, there comes a summer sound,
A murmur as of waters from skies and trees and ground.

— RICHARD GILDER.

Pure gurgling rills the lonely desert trace
And waste their music on the savage race.

— WILLIAM COLLINS.

There is society where none intrudes
By the deep Sea, and music in its roar. — BYRON.

The lightning flies, the thunder roars,
And big waters lash the frightened shores. — PRIOR.

April's coming up the hill !
All the spring is in her train,
Led by shining ranks of rain ;
Pit, pat, patter, clatter,
Sudden sun, and clatter, patter. — MARY MAPES DODGE.

Above the trees the honey-bees swarm by with buzz and boom.

— RICHARD GILDER.

The swallow twitters above the eaves. — CELIA THAXTER.

Hark how the lark and linnet sing;
With rival notes
They strain their warbling throats
To welcome in the spring. — DRYDEN.

The happy white-throat on the swaying bough,
Carols right joyously. — CLARE.

Select and write all the words in the above quotations that indicate sounds in nature. What things are spoken of as producing sound?

What does the poet Byron say about the music of nature? What sense must be cultivated in order to enjoy this music? Why do some people enjoy the music of nature more than others do?

What sounds does the wind make? Mention some of the words which may be used to describe different sounds which the wind makes when blowing through the trees? Under what conditions may it be called a rustling sound? When a murmuring sound? When may the wind be said to howl?

Name some of the sounds which water makes? What sounds does a little brook make as it glides merrily along? What sounds does the ocean make?

In the sixth quotation why are the rills said to "waste their music on the savage race"?

Give the sounds which often precede a storm, and tell what produces each.

What sounds are made by falling rain? By sleet? By hail?

What sounds do bees make? Name other insects which make sounds, and tell what sound each makes.

In the quotations given, what terms are applied to the notes or songs of different birds? Would you speak of a lark or a nightingale as twittering or chirping? Of a crow or an eagle as warbling?

Write sentences, using each of the following in speaking of sounds made by things in nature:—

murmur	howl	rattle	lowing	whistle
rustle	cooing	clatter	hum	warble
sobbing	shriek	babble	chirp	chant

Read the following quotations, and name the sounds that are spoken of.

Tell what produces each sound mentioned. Consider the harmony of the sounds mentioned in the first quotation.

Imagine you are in the country, with these harmonious sounds falling upon your ears, and tell what effect they have upon you.

No rude noise insults the listening ear;
Naught but soft zephyrs whispering through the trees,
Or the still humming of the peaceful bees;
The gentle murmurs of a purling rill,
Or the unwearied chirping of the drill;
The charming harmony of warbling birds,
Or hollow lowings of the grazing herds;
The murmuring stockdoves' melancholy coo,
When they their loved mates lament or woo. — THOMSON.

Soft and low the song began —
I scarcely caught it as it ran
Through the melancholy trill
Of the plaintive whip-poor-will —
Through the ring-dove's gentle wail,
Chattering jay, and whistling quail,
Sparrow's twitter, catbird's cry,
Redbird's whistle, robin's sigh;
Blackbird, bluebird, swallow, lark,
Each his native note might mark. — DRAKE.

Faint and more faint the murmurs grew,
Till in the summer land of dreams
They softened to the sound of streams. — WHITTIER.

LESSON XXXI

CORRECTNESS OF EXPRESSION

The well-educated man must have not only variety and exactness of expression, but also correctness of expression.

The misuse of words stamps a man at once as illiterate or careless.

“*Lots* of people,” instead of “a *number* of persons,” is frequently heard. *Lot* means a separate part or parcel, while *number* is used in speaking of things which are counted.

Sometimes the word *couple* is used when the speaker means *two*. A *couple* denotes two objects bound together. Two oxen yoked together may be called a *couple*.

The word *balance* is often used when *remainder* or *rest* is meant. In speaking of an account which you have examined, you may say, “The *balance* due is ten dollars,” but you would say, “the *remainder* of the day,” “the *rest* of the book.”

We use the word *number* when speaking of a collection of single objects, and the word *quantity* when speaking of things measured by bulk, as, “It requires a *number* of boats to carry the large *quantity* of grain shipped from Duluth each year.”

Look up the meaning of the words *emigrant* and *immigrant* in the dictionary, and tell which word you would use in speaking of a German coming into this country.

Copy the following sentences, inserting the proper words in the blank spaces:—

On the shore stood a —— of sad-faced pilgrims gazing at the retreating sails of the Mayflower, which was returning to England for a —— of goods.

The new bookkeeper spent most of the day —— his books that he might have the —— time for study.

A —— of tea was thrown into Boston harbor by a —— of men dressed up as Indians.

The two robins that are building a nest in the old pear tree are an industrious ——.

While a great many —— come into the United States every year, very few —— leave this country.

Make ten sentences, using in each one or more of the words you have studied in to-day's lesson.

Explain the meaning of these words when you find them in your reading lesson.

LESSON XXXII

STUDY OF SELECTIONS

PATRIOTISM

Breathes there a man with soul so dead

Who never to himself hath said,

"This is my own -- my native land!" — WALTER SCOTT.

Our country is worthy of our love. It should be before every thing else but God. Wife, children, mother, lover—all these men have put aside for it, and they have poured out their blood in its defence, glad that they might thus contribute to the security of their country and the honor of the flag. — BENJAMIN HARRISON.

We cannot honor our country with too deep a reverence; we cannot love her with an affection too pure and fervent; we cannot serve her with an energy of purpose or a faithfulness of zeal too steadfast and ardent. — GRIMKE.

We join ourselves to no party that does not carry the flag and step to the music of the Union. — RUFUS CHOATE.

Let the rising generation be inspired with an ardent love for their country, an unquenchable thirst for liberty, and a profound reverence for the Constitution and the Union. Let the American youth never forget that they possess a noble inheritance, bought by the toils and sufferings and blood of their ancestors. — JOSEPH STORY.

Long live the republic of Washington! Respected by mankind, beloved of all its sons; long may it be the asylum of the poor and oppressed of all lands and religions.

Long live the United States of America! May they be each a column, and all together a Temple of Peace, at whose altar may freely commune all who seek the union of Liberty and Brotherhood.

Long live our country! Oh, long through the ages may it stand, solitary and alone in its grandeur and its glory; itself the immortal monument of him whom Providence commissioned to teach men the power of truth, and to prove to the nations that their Redeemer liveth. — J. W. DANIELL.

Name some things which every one should love. Which of these should he love most? What did Benjamin Harrison say of this? What is said in the second quotation about the love we should have for our country?

Read all the quotations given, and tell what a man will do for love of his country.

What do you call a man who loves his country? Mention some men who were patriots.

How should children be taught to feel toward their country? What inheritance do American youths possess?

How may a man be a patriot in times of peace? What must *you* do in order to become a patriot?

What wish is expressed in the last quotation? How do you think this may be fulfilled?

After studying the above quotations, and getting a clear idea of what true patriotism is, you will be ready to appreciate and enjoy this stirring appeal of Dr. Holmes. Read it carefully, trying to enter into the spirit of the writer, and tell what was his purpose in writing it.

NEVER OR NOW

Listen, young heroes, your country is calling!

Time strikes the hour for the brave and the true!

Now, while the foremost are fighting and falling,

Fill up the ranks that have opened for you!

You whom the fathers made free and defended,

Stain not the scroll that emblazons their fame!

You whose fair heritage spotless descended,

Leave not your children a birthright of shame!

Stay not for questions while Freedom stands gasping!

Wait not till Honor lies wrapped in his pall!

Brief the lips' meeting be, swift the hands' clasping—

“Off for the wars” is enough for them all!

Break from the arms that would fondly caress you !
Hark ! 'tis the bugle-blast ! sabres are drawn !
Mothers shall pray for you, fathers shall bless you,
Maidens shall weep for you when you are gone !

Never or now ! cries the blood of the nation
Poured on the turf where the red rose should bloom !
Now is the day and the hour of salvation, —
Never or now ! peals the trumpet of doom !

— O. W. HOLMES.

Long may our land be bright
With freedom's holy light. — S. F. SMITH.

Long as thine Art shall love true love,
Long as thy Science truth shall know,
Long as thy Eagle harms no dove,
Long as thy Law by law shall grow,
Long as thy God is God above,
Thy brother every man below,
So long, dear land of all my love,
Thy name shall shine, thy fame shall glow.

— SIDNEY LANIER.

LESSON XXXIII

A STORY

"Hark, I hear some one coming," said Martha, bending forward and straining her ear to listen.

"Perhaps it is the cows," said Henry.

"No," replied his sister, in a cautious whisper, "it is a man's step. Let us crouch down here behind this bush until he passes."

Martha Winthrop, a girl of fourteen, and her brother Henry, who was two years younger, had been sent to look for the cows, and not

finding them at their usual feeding place, had gone far into the wood that extended back of their home. The short autumn evening was deepening into night, and in the deep wood it was already dark. They were just about to turn back without the cows, when the crackling of twigs caught the quick ear of Martha, trained, as it was by the insecurity of the times, to notice every suspicious sound.

The colonists were at this time engaged in their long struggle for liberty, and the tide of war had surged so near to the quiet settlement in which Martha lived, that she had become familiar with its dangers and many of its horrors; and for this reason she was constantly on the alert.

Martha's father had been one of the first to take up arms for the cause of liberty, and was now in the army, while his wife, with heroic courage, struggled to take care of her little home, and provide for her children.

Scarcely had Martha and Henry concealed themselves, when they heard a man say in a low tone, "Halt."

This was replied to by another man, but Martha could not hear the words. It was evident, however, that there was mutual recognition, for the two were soon engaged in earnest conversation. "Well, give your information quick, I want to get out of this Yankee nest," uttered rather impatiently by one of the men, caused Martha to listen eagerly for what followed, but the voices soon sunk so low that she caught only an occasional word. She heard enough, however, to show her that a spy in the pay of the British was giving information regarding the condition of the American army stationed at the fort a few miles distant, and that an attack upon this position was contemplated.

As soon as the conference was over and the men were out of hearing, Martha sprang to her feet, exclaiming, "Come, Henry, we must hurry home, for I am going to the fort to-night to tell General Washington what we've heard."

"And I'll go with you," replied her brother, impulsively.

"No, you must stay with mother," said Martha, "I'm going alone."

"What if mother won't let you go?" asked Henry.

"Oh, I'm sure she will. Don't you remember how father said we might all be patriots and serve our country, even if we couldn't go to the war; and I'm sure he would say it was right for me to go. Just think how many lives may be saved by my going, for what will become of all the people around here if the British capture the fort?"

Finish this story and give it such a title as you consider appropriate.

LESSON XXXIV

REVIEW

THE BATTLE OF THE ANTS

One day when I went out to my wood-pile, or rather my pile of stumps, I observed two large ants, the one red, the other much larger, nearly half an inch long, and black, fiercely contending with each other. Having once got hold they never let go, but struggled, and wrestled, and rolled on the chips incessantly.

Looking farther, I was surprised to find that the chips were covered with such combatants; that it was not a duel but a battle—a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black.

The legions of these myrmidons covered all the hills and vales in my wood-yard, and the ground was already strewn with the dead and dying, both red and black. It was the only battle which I have ever seen, the only battlefield I ever trod while the battle was raging; internecine war—the red republicans on the one hand, and the black imperialists on the other.

On every side they were engaged in deadly combat, yet without any noise that I could hear, and human soldiers never fought so resolutely. I watched a couple that were fast locked in each other's embrace, in a little sunny valley amid the chips, now at noonday prepared to fight till the sun went down or life went out.

The smaller red champion had fastened himself like a vise to his adversary's front, and through all the tumblings on that field, never for an instant ceased to gnaw at one of his feelers near the root, having already caused the other to go by the board; while the stronger black one dashed him from side to side, and, as I saw on looking nearer, had already divested him of several of his members.

They fought with more pertinacity than bulldogs. Neither manifested the least disposition to retreat. It was evident that their battle-cry was, Conquer or die!—HENRY D. THOREAU.

After finding **synonyms** for each of the following words, write the sentences in which these words occur, using for each the synonym which you have found for it. State in each case whether the meaning of the sentence is exactly the same, and if not, tell which word better expresses the meaning intended.

observed	fiercely	contending	engaged
combat	resolutely	champion	adversary's
instant	ceased	divested	dashed

Rule your paper in four columns, and select the **nouns** in the fourth and fifth paragraphs, writing the **singular form** of each in the first column, the **plural** in the second, the **singular possessive** in the third, and the **plural possessive** in the fourth.

In sentences chosen by the teacher select the **subjects and predicates**, and give the *essential word* or *part* of each.

Select all the **transitive verbs** in the selection and write them in one column, with the **object** of each opposite it in another column.

Select and write all the **copulas** in the selection and tell in each case whether followed by a **predicate noun**, or a **predicate adjective**.

Select the **verbs** in the first two paragraphs and write the **present, past, and future forms** of each.

LESSON XXXV

BUSINESS LETTERS

Imagine you have just been graduated from the high school, and are anxious to secure a position to work. After deciding what kind of work you can do, write an advertisement for a position, to be inserted in the daily paper.

Write in answer to a reply which you have received to your advertisement, giving additional information regarding your qualifications, and refer to two or three persons who know you and will recommend you.

Write to some person, telling him that you have taken the liberty of using his name as a reference in applying for a position, and ask if he will assist you in securing it.

LESSON XXXVI

VARIETY OF EXPRESSION

DECLARATIVE AND INTERROGATIVE SENTENCES

The form of a sentence may often be varied by changing it from the declarative to the interrogative form. The thought in the sentence, "A mother cannot forget her child," may be expressed by the interrogative form, "Can a mother forget her child?" This sentence is not put in the interrogative form to ask a question, but to give it emphasis. The interrogative form is often used, particularly by orators, to make statements more emphatic.

Rewrite the following sentences on the "Declaration of Independence" by Webster, expressing the thought in each by a declarative sentence, compare with the interrogative form, and tell which is the stronger form of expression:—

"Why should we defer the declaration? Is any man so weak as now to hope for a reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and his own honor? Are not you, sir, who sit in that chair, is not he, our venerable colleague near you, are you not both already the proscribed and predestined objects of punishment and of vengeance? Cut off from all hope of royal clemency, what are you, what can you be while the power of England remains, but outlaws? If we postpone independence do we mean to give up the war? Do we mean to submit, and consent that we ourselves shall be ground to powder, and our country and its rights shall be trodden down in the dust?"

Express the thoughts in the following sentences in the interrogative form, and compare with the declarative, and tell which is the stronger form of expression:—

It was not his olive valleys and orange groves which made the Greece of the Greek; it was not for his apple orchards or potato fields that the farmer of New England and New York left his plough in the furrow and marched to Bunker Hill, to Bennington, to Saratoga. A man's country is not a certain patch of land, but it is a principle; and patriotism is loyalty to that principle. — CURTIS.

In the following change the declarative sentences to interrogative, the interrogative to declarative, and tell in each case which is the more suitable form of expression:—

There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. Besides, sir, we have no election. If we were base enough to desire it; it is now too late to retire from the contest. There is no retreat, but in submission and slavery. The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? — PATRICK HENRY.

LESSON XXXVII

VARIETY OF EXPRESSION

DECLARATIVE AND IMPERATIVE SENTENCES

Sometimes expression may be varied by changing the declarative form of expression to the exclamatory. We may express the thought, "The sun shines brightly," by saying, "How brightly the sun shines!"

Which sentence expresses the thought with more force?

The exclamatory form is often used to express a sudden burst of feeling or emotion.

Rewrite the following paragraph, using declarative sentences instead of exclamatory, and tell which form of expression is the better suited for such a description:—

What a charm there is connected with the great mountains! How the mind is filled with their vast solitude! How the inward eye is fixed on their silent, their sublime, their everlasting peaks! How our hearts bound to the music of their solitary cries, to the tinkle of their gushing rills, to the sound of their cataracts! How inspiring are the odors that breathe from the upland turfs, from the rock-hung flower, from the hoary and solemn pine! How beautiful are those lights and shadows thrown abroad, and the fine transparent haze which is diffused over the valleys and lower slopes as over the vast inimitable picture! — WILLIAM HOWITT.

Change the following from the declarative to the exclamatory form of expression, and tell which form is more suitable for this narrative:—

Our ship leaps and careers gracefully along. With her white wings and her tall tapering masts she is a beautiful, dancing fairy.

I love the bounding, dashing, roaring sea. Gallantly we ride in this skeleton ship, while the sunlight glints gaily on white mast and slender spar. Gallantly we ride over wave and hollow, over foam and rainbow, now perched upon the white ridge; now plunging down, down into the measureless trough, which seems yawning to engulf us forever.

LESSON XXXVIII

PRONOUNS — PERSONAL

You have learned that pronouns are used to take the place of nouns. They are very convenient words as they enable us to avoid the awkward repetition of nouns, and thus make our language more smooth and pleasant to the ear.

Write the following personal pronouns, arranging them in three columns. In the first put those that indicate the person speaking, in the second those that indicate the person spoken to, and in the third those that indicate the person spoken about.

I	you	my	he	she	your
it	me	his	we	her	they
our	us	their	him	its	them

The pronouns that show by their form that the speaker is meant are said to be in the **first person**.

The pronouns that show by their form that the person spoken to is meant are said to be in the **second person**.

The pronouns that show by their form that the person or thing spoken about is meant are said to be in the **third person**.

AGREEMENT OF THE PRONOUN WITH ITS ANTECEDENT

1. Milton wrote his greatest poem after he became blind.
2. Queen Victoria was crowned when she was eighteen years old.

3. The United States helped the Cubans in their struggle for liberty.

4. Æsop's fables are still read and quoted because they contain well-established truths.

Name the pronouns in the first sentence. What is their antecedent? Is it of singular or plural number? Of what number are the pronouns *he* and *his*?

Name the pronoun in the second sentence. What is its antecedent? Of what number is it? Of what number is the pronoun *she*?

Name the pronoun in the third sentence. Give its antecedent. Are these words of singular or plural number?

Of what number are the pronoun and its antecedent in the fourth sentence?

In these examples it will be seen that the pronoun that is used for a noun of the singular number is itself of the singular number, and a pronoun that is used for a noun of the plural number is of the plural number.

This is always the case and gives the rule:—

A pronoun must agree with its antecedent in number.

1. *He* always came to school early.

2. The teacher praised *him* for *his* punctuality.

What is the subject of the first sentence?

How is the pronoun *him* used in the second sentence?

What form has the pronoun *his* in the same sentence?

You find that the pronouns *he*, *him*, *his*, which refer to the same person, have different forms according to the relation in which they stand to the other words in the sentence. When the relation is that of subject, the form *he* is used; when that of object, *him* is used; and when used to denote ownership or possession, *his* is used.

Most personal pronouns have different forms to indicate their relation to the other words in the sentence.

The relation of the personal pronoun to the other words in the sentence, as indicated by its different forms, is called **Case**.

When the pronoun is the subject of a verb, or is used in the predicate with a copula and indicates the same person or thing as the subject, it is in the **nominative case**.

It, *they*, are examples.

When a pronoun is the object of a verb or a preposition, it is in the **objective case** and has the objective form.

Me, *him*, *her*, *them*, are examples.

When a pronoun has the possessive form it is said to be in the **possessive case**.

My, *his*, *her*, *its*, *their*, are examples.

The person, number, gender, and case of the personal pronouns are shown in the following table:—

PRONOUNS OF THE FIRST PERSON		PRONOUNS OF THE SECOND PERSON	
	<i>Singular</i>	<i>Plural</i>	
<i>Nom.</i>	I	we	you, thou
<i>Poss.</i>	my	our	your, thy
<i>Obj.</i>	me	us	you, thee

PRONOUNS OF THE THIRD PERSON

	<i>Singular</i>			<i>Plural</i>		
	MASC.	FEM.	NEU.	MASC.	FEM.	NEU.
<i>Nom.</i> . .	he	she	it		they	
<i>Poss.</i> . .	his	her	its		their	
<i>Obj.</i> . .	him	her	it		them	

Select the pronouns in the following, give the antecedent, and tell the person, number, gender, and case of each.

The more we know about plants and flowers, the more we enjoy looking at them.

If a starfish loses an arm, a new one will grow in its place.

Milton wrote his greatest poem after he became blind.

The lion said that he was very sick and begged the fox to come into the den and see him.

"So I would," said the fox, "but I notice that all of the footprints point into the den and there are none that point out of it."

Mary, my advice to you is, always do what you believe to be right.

Men who climb high will have many blasts to shake them.

Cromwell, I did not think to shed a tear in all my miseries; but thou hast forced me out of thine honest truth to play the woman.

Let's dry our eyes, and thus far hear me, Cromwell,
Mark but my fall and that that ruined me.

— WILLIAM SHAKESPEARE.

LESSON XXXIX

CORRECT USE OF PRONOUNS

1. It is *I*, be not afraid.
2. *You* and *he* both deserve the reward.
3. *He* is taller than *I*.
4. Uncle invited Mary and *me* to go driving.

In the first sentence what pronoun in the predicate indicates the same person as the subject *it*? What form has it?

Name the pronouns in the second sentence. What form have they? Explain why they have this form.

Give the reason for the use of the nominative form of the pronouns in the third sentence.

Name the pronoun in the fourth sentence. What form has it? Give the reason for the use of this form.

Many mistakes are made in the use of pronouns, and for this reason it is necessary to observe great care in using them.

Copy the following, filling the blank spaces with the proper pronouns:—

When we were in London George and ——— visited Westminster Abbey.

Between you and ———, the prospect of success is not good.

Such girls as ——— are good companions.

Every one was so absorbed in — own thoughts that the stranger was forgotten.

Scott believed that Byron would win greater fame as a poet than —.

Will you give Grace and — the flowers?

Let — who found the purse have the reward.

If any one is to be punished it is — who deserve it.

Make sentences, using pronouns of the first person,

- (1) *as subjects;*
- (2) *in predicates;*
- (3) *as objects.*

Make sentences, using pronouns of the third person,

- (1) *as subjects;*
- (2) *as objects;*
- (3) *in predicates.*

NOTE.— Drill upon the correct use of personal pronouns should be frequently given.

LESSON XL

EXACTNESS OF STATEMENT

Synonyms may be said to have a common meaning, and besides this each word has a special meaning.

Courageous and *daring* may both be used to describe men who are possessed of courage, but in some cases *courageous* is the better word to use in describing a certain person's courage, while in others *daring* is the better word.

The courageous man may have just as much courage as the daring man, but he will not be so likely to rush into danger unless he thinks it necessary. George Washington may be called a *courageous* man, General Sheridan a *daring* man.

Find the meaning of the following words in the dictionary, and explain the difference in the meaning and use of those in each group:—

price	expect	observe	sin	check
cost	hope	watch	crime	stop

Explain the meaning of each of the following sentences when the first word in the brackets is used; when the second word is used:—

The besieged army (hoped, expected) that help would arrive.

Mr. Audubon spent many days (watching, observing) the habits of the birds.

The American soldiers displayed great (daring, courage) at the battle of Bunker Hill.

When the driver saw the procession approaching he (checked, stopped) his horses.

The lady was told that the (cost, price) of this copy of the picture, "Aurora," was ten dollars.

Every man who does wrong knows that he should suffer the penalty of his (sins, crimes).

Make sentences to illustrate the exact meaning of each of the words studied in to-day's lesson.

LESSON XLI

STUDY OF SELECTIONS

DESCRIPTIONS OF PERSONS

A writer in describing his characters may have in mind any one of several objects. He may wish the reader to see clearly and accurately the face and form of his hero, or heroine. In that case he gives the age, the height, the color of the eyes and hair, describes the figure, the contour of the face, and states any peculiarities of voice or feature. If he wishes to bring out certain traits of character, he calls special attention to the features which indicate those traits. But if his purpose is to impress strongly upon the reader the personality of his hero, he avoids these monotonous details, and uses suggestion and comparison to furnish a striking picture.

In the following description the writer simply wishes to give the reader a clear idea of General Logan's personal appearance : —

GENERAL LOGAN

The personal appearance of General Logan was commanding. He was of medium height, with very robust physical development, a broad and deep chest, massive body, and small hands and feet. His features were handsome and regular, his complexion swarthy, his hair and heavy mustache long and jet black, while his piercing black eyes shone with a peculiar light when aroused to anger, or danced with humor and pleasure whenever these emotions bestirred him. His voice was strong, yet musical and sympathetic, and his utterances rapid, yet distinct. — DAWSON.

Charles Dickens in describing Rose Maylie wishes to so present her to his readers that they may not only see her form and features, but may also see the sweetness of disposition and the beauty of character reflected in her face.

ROSE MAYLIE

She was not past seventeen. Cast in so slight and exquisite a mould; so mild and gentle; so pure and beautiful; that earth seemed not her element, nor its rough creatures her fit companions. The very intelligence that shone in her deep blue eyes, and was stamped upon her noble head, seemed scarcely of her age, or of the world; and yet the changing expression of sweetness and good humor, the thousand lights that played about her face, and left no shadow there; above all the smile, the cheerful, happy smile, were made for Home, and fireside peace and happiness.

Chancing to raise her eyes as the elder lady was regarding her, she playfully put back her hair, which was simply braided upon her forehead and threw into her beaming look such an expression of affection and artless loveliness, that blessed spirits might have smiled to look upon her — CHARLES DICKENS.

It is evident that Scott in his description of Ellen wishes to impress his reader with the rare beauty of his heroine, and at the same time to portray her face, form, and character. He suggests rather than asserts, and makes use of comparison to bring out important points.

ELLEN, THE LADY OF THE LAKE.

And ne'er did Grecian chisel trace
A Nymph, a Naiad, or a Grace,
Of finer form, or lovelier face!
What though the sun, with ardent frown,
Had slightly tinged her cheek with brown, —

The sportive toil which, short and light,
Had dyed her glowing hue so bright,
Served too in hastier swell to show
Short glimpses of a breast of snow :
What though no rule of courtly grace
To measured mood had train'd her pace, —
A foot more light, a step more true,
Ne'er from the heath-flower dash'd the dew;
E'en the slight harebell raised its head,
Elastic from her airy tread ;
What though upon her speech there hung
The accents of the mountain tongue, —
Those silver sounds, so soft, so clear,
The listener held his breath to hear !

A chieftain's daughter seemed the maid ;
Her satin snood, her silken plaid,
Her golden brooch, such birth betrayed.
And seldom was a snood amid
Such wild luxuriant ringlets hid,
Whose glossy black to shame might bring
The plumage of a raven's wing ;
And seldom o'er a breast so fair,
Mantled a plaid with modest care,
And never brooch the folds combined
Above a heart more good and kind.
Her kindness and her worth to spy,
You need but gaze on Ellen's eye ;
Not Katrine, in her mirror blue,
Gives back the shaggy banks more true,
Than every free-born glance confess'd
The guileless movements of her breast ;
Whether joy danced in her dark eye,
Or woe or pity claim'd a sigh,

Or filial love was glowing there,
Or meek devotion poured a prayer,
Or tale of injury called forth
The indignant spirit of the north. — SCOTT.

What idea do you get, from the description, of General Logan's height? weight? eyes? hair? complexion?

In your own words write a description of General Logan, giving his exact height, weight, and other specific points which you get from this picture. What is the effect of the plain language used?

In what way does the description of Rose Maylie differ from that of General Logan? What interests you most about her? What traits of character are shown?

Describe Rose as you see her.

Compare the expressions used by the writer with your own.

What idea do you get of Ellen's form? face? complexion? dress? eyes? hair? voice? What comparisons are used? What does Scott suggest as to her character and disposition? What do you notice in the description of her which is not observed in that of the other persons?

Which one of the persons described do you like best? In point of language which selection do you like the best?

As you read these descriptions you notice that, while these writers make use of the same material, each treats it differently. In the first description the writer gives the details, and from these the reader makes up the picture. In the description of Rose Maylie, some of the



EVANGELINE

By Douglas



details of form and feature are given, and from these a suggestion of the appearance of the girl is made. The description of Ellen differs from both these in that the writer gives you the picture as a whole, merely suggesting the details, which he leaves you to imagine. What is suggested by the lines:—

“E’en the slight harebell raised its head,
Elastic from her airy tread”?

LESSON XLII

COMPOSITION

Write a paragraph giving a clear and accurate description of some person whom you know. Do not mention the name of the person you are describing, but make your description so exact that your classmates will know whom you have in mind when they hear the description read.

Write a description of some one that you have seen, trying to present a picture of this person without making an enumeration of particular features as in your first description.

LESSON XLIII

CORRECTNESS OF EXPRESSION

If you note your own conversation, and that of your schoolmates, you will find many words that are used incorrectly. You hear persons say “I want,” when they mean “I wish” or “I desire,” and the word *got* is often

used when it is not needed. If you wish to say that you have a book, you should say, "I have a book ;" the word *got* has no place in the sentence.

The word *settle* is often incorrectly used for *pay*. We *pay* a bill, a man *settles* in a certain town or state.

We frequently hear the word *hung* used for *hang*. We may say, "The picture hung on the wall," but it is incorrect to speak of a person being *hung*. Things are *hung*, but a man is *hanged*.

Many persons use the word *fix* where *repair* or *mended* should be used. The clock might be *fixed* or *fastened* to the wall, but if it were broken the watchmaker would *repair* or *mend* it.

A person may be *informed* on a subject, but he cannot be posted ; bills are *posted*.

Explain in class the words given in to-day's lesson, and make sentences to illustrate their meaning.

Copy the following sentences, inserting the proper words in the blank spaces:—

The stranger —— his bill at the hotel, then mounted his horse and rode off.

Gladstone was without doubt the best —— man of his time.

The march of the army was much hindered by the soldiers having to —— so many of the broken bridges.

In the early days many persons were —— or burned as witches.

Our —— often greatly exceed our needs, for one really —— but little as compared with his ——.

Look for the meaning of the following words in the dictionary, and insert the proper ones in the blank spaces:—

saw

witness

Many people —— Giteau shoot Garfield, but only a few were —— to the fact.

invent

discover

Columbus —— America after the art of printing was ——.
locate settle

Faneuil Hall is —— on one of the main streets in Boston. Within its walls many important questions were formerly ——.

Thomas B. Reed resigned the speakership of the House of Representatives, and —— in New York.

stop

stay

General Washington, while in Boston, —— at the Craige house.

Through trains between Boston and Chicago —— at Niagara long enough for passengers to see the falls.

Make sentences, using correctly each of the words given in this lesson.

LESSON XLIV

COMPARISON — METAPHOR

You have learned that relations between objects depend on their resemblances. The statement of these resem-

blances is called comparison. You have had practice in expressing resemblances in direct comparison by using the words *like* and *as*. You will also learn that comparison may be expressed by suggesting the resemblances between certain objects. For example you may wish to express the fact that some one fought bravely. You may simply state the fact, "He fought bravely," or if you wish to express it by making a comparison you may say, "He fought like a lion," or you may suggest the comparison by saying, "He was a lion in the fight." The sight of the glistening dewdrops may remind you of diamonds and you may wish to express the resemblance. You may do so by making a direct comparison, as, "The dewdrops on the flowers are like diamonds," or you may suggest the resemblance by an indirect comparison, as, "The diamond dewdrops sparkled on the flowers."

In the following sentences, comparisons are made by the use of *like* or *as*, and also by suggesting a resemblance between the things compared.

Express the thought in each by,

- (1) *a plain statement;*
- (2) *a direct comparison, or simile;*
- (3) *an indirect comparison.*

1. The dandelion stars dot the grass.
2. Our words like birds have wings, and often fly where we would not have them go.
3. "Great thoughts burn within us like fiery seeds,
Swift to flame out a rich fruitage of deeds."

4. The web of our life is of tangled yarn, good and ill together.

5. A sunny temper gilds the edges of life's blackest cloud.

6. Eloquence comes like the outbreacking of a fountain from the earth, or the bursting of volcanic fires.

7. The beautiful sea-shells are the fairy ships that have drifted to the shore.

When a comparison is made by suggesting the resemblance between the things compared it is called a Metaphor.

LESSON XLV

HARMONY IN LITERATURE

A careful writer will make the elements that enter into his descriptions or narratives all belong to the time or place of which he writes. As there is perfect harmony in nature and nothing is ever out of place, in writing of nature no element can be introduced that is not in harmony with all the others mentioned, without marring the whole. If in describing a summer scene a writer represents the squirrels as hiding nuts for their winter food, the harmony of the incidents with the time of the year is destroyed by introducing one that could not have taken place at this time of the year.

Many violations of harmony almost as bad as this are

frequently made by young or careless writers. In a description of a night when the sky was overcast by dark clouds and not a star was visible, a writer speaks of a full-orbed moon moving serenely across the deep blue sky. This is absurd, for when the sky and the stars are hidden by thick clouds the moon would not be visible at all. Compare the inconsistency of this with the description of a dark night in the following:—

The plan was to slip out under the cover of the night, cut the *Hispaniola* adrift, and let her go ashore where she fancied. I had quite made up my mind that the mutineers, after their repulse of the morning, had nothing nearer their hearts than to up anchor and away to sea; this, I thought, it would be a fine thing to prevent, and now that I had seen how they had left their watchmen unprovided with a boat, I thought it might be done with little risk.

Down I sat to wait for darkness, and made a hearty meal of biscuit. It was a night out of ten thousand for my purpose. The fog had now buried all heaven. As the last rays of daylight dwindled and disappeared, absolute darkness settled down on Treasure Island. And when, at last, I shouldered the coracle, and groped my way stumblingly out of the hollow where I had supped, there were but two points visible on the whole anchorage.

One was the great fire on the shore, by which the defeated pirates lay carousing in the swamp. The other, a mere blur of light upon the darkness, indicated the position of the anchored ship.

— STEVENSON.

Here, everything mentioned helps to form a picture of a night so dark that, as you read of it, you seem almost to be peering into the blackness to see the two points of light which were alone visible to the adventurer.

Read the selection again and tell why the author selects conditions that make this black darkness. Why does he not represent a night less dark and unpleasant? Explain the sentence, "It was a night out of ten thousand for my purpose," and consider the harmony between the character of the adventure and the night.

Read the following and form a mental picture of the scene:—

A SPRING NIGHT

Gradually the pall of evening descended deeper and deeper on lake and garden. The bats flew whirring past the open doors, through which the perfume of the flowers and shrubs entered with ever-increasing strength. From the water rose the croaking of the frogs; and while the moon shed a calm radiance over the whole scene, a nightingale under the window commenced her song, soon answered by another from a thicket in the garden.

The silent forests threw their dark shadows far out over the lake, while the centre glistened in the pale moonlight. A slight breeze shivered among the trees; but it was not wind,—it was but the breath of the spring night. — THEODOR STORM.

Name the different elements that enter into this picture. What does each suggest to you? If you had not been told that this was a night in late spring, would you have known the time of the year?

Compare this night with the one described in the first selection, and tell how each would be likely to make a person feel. For what kind of deeds is the first suitable? The second?

As the careful writer selects the time that will be best suited to the incidents which he is to relate, so he will also select a suitable place. If some dark deed, such as a robbery, is to be committed, he is not likely to represent it as taking place where many people are passing, but in some lonely spot in keeping with the deed. A company of people making an excursion into the country for pleasure will not seek a bleak, barren place, but rather some grove, where on grassy banks beneath green trees, and perhaps by a cool stream or lake, they will find conditions that are in harmony with their purpose.

Read the following description of the road which led to Doone Village, where a band of desperate robbers lived, and consider its fitness for their daring purposes.

THE ROBBERS' ROAD

Although it was now well on toward dark, and the sun was down an hour or so, I could see the robbers' road before me, in a trough of winding hills, where the brook ploughed down from the higher barrows, and the coving banks were roofed with furze.

As the road approached the entrance, it became more straight and strong, like a channel cut from rock, with the water brawling darkly along the naked side of it. Not a tree or bush was left, to shelter a man from bullets; all was stern, and stiff, and rugged, as I could not help perceiving through the darkness; and a smell of churchyard mould, a sense of being boxed in and cooped, made me long to be out again. — BLACKMORE.

Read the description of Sleepy Hollow, and explain the resemblance between this place and the people who lived in it.

SLEEPY HOLLOW

Not far from the village, perhaps about two miles, there is a little valley, or rather lap of land, among high hills, which is one of the quietest places in the whole world. A small brook glides through it, with just murmur enough to lull one to repose; and the occasional whistle of a quail, or tapping of a woodpecker, is almost the only sound that ever breaks in upon the uniform tranquillity.

I recollect that, when a stripling, my first exploit in squirrel shooting was in a grove of tall walnut trees that shades one side of the valley. I had wandered into it at noontime, when all nature is peculiarly quiet, and was startled by the roar of my gun as it broke the Sabbath stillness around, and was prolonged and reverberated by the angry echoes.

From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of Sleepy Hollow, and its rustic lads are called the Sleepy Hollow Boys throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere.

—WASHINGTON IRVING.

The description of the village of Grand Pré and its inhabitants, in the poem "Evangeline," by Longfellow, is a beautiful example of harmony in literature, and should be read for a study of this quality.

1. *Describe the night that would be suitable for a steam-boat excursion.*

2. *Describe an autumn day, being careful not to introduce any conditions or incidents that could not exist at this time of the year.*

3. *Write a brief account of the landing and secreting of smuggled goods. Make the time and place consistent with the incident.*

LESSON XLVI

HARMONY IN A PICTURE

As the artist in making a picture actually represents what the writer describes, it is quite as important that there should be harmony of time, place, incident, and all the features of a picture as of a description or a narrative.

Study the picture, The Shepherdess, and explain the harmony of time, place, and other features that you can discover in it.

Sketch a picture to illustrate the scene suggested in any one of the following quotations and give it a suitable name:—

How sweet it is at that enchanting hour,
When earth is fresh with April's sunny shower,
To wander thro' some green and quiet lane,
O'erhung with briars and wild flowers
Moist with rain. — MACAULAY.

The curfew tolls the knell of parting day,
The lowing herds wind slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me. — GRAY.

Softly the moonlight
Is shed on the lake.

* * * *

See the light pinnacle
Draws nigh to the shore,
Swiftly it glides,
At the heave of the oar. — PERCIVAL.



From Painting by Le Rolle

THE SHEPHERDESS



LESSON XLVII

THE PHRASE

General Grant was a man of great courage.

The ivy grew on the old stone wall.

What group of words describes *man*? What part of speech is *man*? What is a word that describes a noun called? The group of words *of great courage* has the use, then, of what part of speech?

What group of words indicates the place where the ivy grew? What word does it modify? What is a word that modifies a verb called? The group of words *on the old stone wall* has the use of what part of speech?

Do the groups of words *of great courage*, and *on the old stone wall*, contain subjects and predicates?

A group of related words that has the use of an adjective or an adverb, and does not contain a subject and predicate, is called a Phrase.

A phrase that has the use of an adjective is called an Adjective Phrase.

A phrase that has the use of an adverb is called an Adverbial Phrase.

Select the phrases in the following sentences, and tell to which class each belongs:—

The lakes of North America are the largest in the world.

The Rocky Mountains contain large quantities of silver and gold.

Great rivers often have their beginnings in little mountain streams.

Sand and gravel are carried down a stream of water to its mouth by the current.

In the spring of the year many rivers overflow their banks and cover the land with water for many miles on each side.

The sediment of mud which is deposited on the land by the water makes it very fertile.

The valley of the river Nile in Egypt is enriched every year by the overflow of the river.

Running water furnishes power that can be used for turning wheels and moving machinery.

Mills and factories are often built on the banks of rivers that the water power may be used.

The rivers of New England are rapid, and are thus useful for furnishing water power for the many mills and factories that are built on their banks.

Make sentences containing the following phrases, and state to which case each belongs:—

on the lake	of New York	in the water
without permission	under the bridge	after school
against the wall	by the river	over the fence

Select the phrases in your reading lesson, give the use of each in the sentence, and name the class to which it belongs.

LESSON XLVIII

THE CLAUSE

1. That Napoleon was ambitious cannot be denied.
2. The man that assassinated Abraham Lincoln was shot.
3. A stone was placed where General Warren fell.

What group of words is used as the subject of the first sentence? It has the use of what part of speech?

What group of words in the second sentence modifies the substantive *man*? It has the use of what part of speech?

What group of words in the third sentence modifies the verb *was placed*? It has the use of what part of speech?

Read the group of words in the first sentence that has the use of a noun or substantive, and tell whether it contains a subject and a predicate.

Read the group of words in the second sentence that has the use of an adjective, that in the third sentence that has the use of an adverb, and tell whether they each contain a subject and a predicate.

You will observe two things regarding these groups of words. Each contains a subject and a predicate, and has the use, in the sentence, of a noun, or of an adjective or adverbial modifier.

A group of words used as a part of speech, and containing a subject and predicate, is called a Clause.

Select the clauses in the following sentences, and tell the use of each in the sentence:—

Milton, who wrote "Paradise Lost," was blind.

Washington and his army crossed the Delaware River when it was full of floating ice.

Columbus never knew that he had discovered a new continent.

Most of the rivers which drain the central part of the United States flow into the Mississippi.

De Soto discovered the Mississippi when he was searching for gold.

The student won the honors because he was diligent in his studies.

Much of the cotton that is exported from America goes to England.

A clause that has the use of a noun is called a **Noun Clause**.

A clause that has the use of an adjective is called an **Adjective Clause**.

A clause that has the use of an adverb is called an **Adverbial Clause**.

Select clauses in your reading lesson, and state to which class each belongs.

LESSON XLIX

MODIFIERS

1. The *iron* crown was placed on the head of Napoleon.
2. The crown *of iron* was placed on the head of Napoleon.

3. The crown, *which was made of iron*, was placed on the head of Napoleon.

Read the first sentence and tell what word describes crown.

What words in the second sentence describe crown? What is this group of words called?

What group of words in the third sentence describes crown? What is this group of words called?

In these sentences the single word *iron*, the phrase *of iron*, and the clause *which was made of iron*, all describe or modify crown. Words, phrases, and clauses that modify other words are known by the general name of **modifiers**.

Modifiers are of two kinds, those that modify nouns, and those that modify verbs. Modifiers that belong to nouns are called **adjective modifiers**, and those that belong to verbs are called **adverbial modifiers**.

Enlarge each of the italicized words in the following to phrase and clause modifiers, and change each of the italicized phrases and clauses to a single word:—

1. The *honest* boy will be esteemed.
2. Edison is a *noted* electrician.
3. The bees gather the sweetest honey *there*.
4. From Arlington on the Potomac, is presented a scene *which is wonderfully beautiful*.
5. Napoleon's army always fought *with great bravery*.
6. Solomon was a man of *great wisdom*.

7. Only a child *that had great strength* could endure the hardships to which Greek children were subjected.

In the first sentence, what part of speech is *honest*? Into what kind of phrase did you enlarge this word? Into what kind of clause?

What part of speech is *noted*, in the second sentence? Into what kind of phrase did you enlarge this word? Into what kind of clause? What part of speech is *there*, in the third sentence? Into what kind of phrase and clause did you enlarge this word?

What kind of clause is *that is wonderfully beautiful*, in the fourth sentence? To what part of speech did you change it?

What kind of phrase is *with great bravery*, in the fifth sentence? To what part of speech did you change it?

To what kind of words did you change the phrase and the clause in the sixth and seventh sentences?

From these examples you observe that the phrase into which an adjective is enlarged is always an **adjective phrase**; the clause into which an adjective is enlarged is always an **adjective clause**; and similarly that when an adverb is enlarged into a phrase or clause, this phrase or clause is **adverbial**.

Select the word, phrase, and clause modifiers in the following, and state to which class of modifiers each belongs:—

With the first warm day of spring, Nature awakens from her long winter sleep.

The cheerful song of the robin is one of the first indications of the coming of spring.

Spring-time in the country offers many delights to one who loves nature.

Poets and artists find subjects for their best works among country scenes.

“The rose is fairest when ’tis budding new,
And hope is brightest when it dawns from tears.”

He who hunts for flowers, will find flowers; and he who loves weeds, may find weeds.

LESSON L

STUDY OF SELECTIONS

CHARGE OF THE LIGHT BRIGADE

In the trenches of Balaklava was a body of light horse, numbering six hundred and seven men, under the Earl of Cardigan. It happened that this officer had become an object of jealousy to Lord Lucan, who commanded the division.

While certain Russian batteries on the heights at a distance were pounding away at the English position, an order, borne by Captain Nolan, came to Cardigan to charge the Russian guns. The order bore the signature of Lord Lucan, but this was afterward declared to be a forgery.

It was like ordering out a regiment of boys to carry Gibraltar. But obedience was obedience, and the order with the commander's signature might not be questioned.

So the brave young fellows of the Light Brigade tightened their girths, mounted, and drew their sabres. “Boys, here goes the last of the Cardigans,” said the earl, as with compressed lips and blood

less face, he rode along the line and took his place at the head. Then they drew down their cap rims, and charged. They went to their death like heroes. At every flash of the Russian guns men and horses flew into the air like chaff; but the rest rode on, and rode over the Russian batteries before they turned.

One hundred and ninety-eight men survived the charge; and even so few could hardly have come forth from the valley of death alive, had not the Russians been struck with magnanimity at the spectacle, and ceased firing. — RIDPATH.

THE LIGHT BRIGADE AT BALAKLAVA

The whole brigade scarcely made one effective regiment according to the number of the continental armies, and yet it was more than we could spare. As they rushed toward the front, the Russians opened on them from the guns in the redoubt on the right, with volleys of musketry and rifles. They swept proudly past, glittering in the morning sun in all the pride and splendor of war. We could scarcely believe the evidence of our senses. Surely that handful of men are not going to charge an army of men in position? Alas! it was but too true, their desperate valor knew no bounds, and far indeed was it removed from its so-called better part, — discretion. They advanced in two lines, quickening their pace as they closed toward the enemy. A more fearful spectacle was never seen than by those who, without power to aid, beheld their heroic countrymen rushing to the arms of death. At the distance of twelve hundred yards the whole line of the enemy belched forth, from thirty iron mouths, a flood of smoke and flame, through which hissed the deadly balls. Their flight was marked by instant gaps in our ranks, — by dead men and horses, by steeds flying wounded or riderless across the plain. The first line was broken; it was joined by the second, — they never halted or checked their speed for an instant. With diminished ranks, thinned by those thirty guns, which the Russians had laid with the most deadly accuracy, with a halo of flashing steel



By Thompson

SCOTLAND FOREVER!

above their heads, and a cheer which was many a noble fellow's death-cry, they flew into the smoke of the batteries; but ere they were lost from view, the plain was strewn with their bodies and the carcasses of horses. They were exposed to an oblique fire from the batteries on the hills on both sides, as well as to the direct fire of musketry. Through the clouds of smoke we could see their sabres flashing as they rode up to the guns and dashed between them, cutting down the gunners as they stood.

We saw them riding through the guns, as I have said. To our delight we saw them returning, after breaking through a column of Russian infantry, and scattering them like chaff. But the flank fire of the battery on the hill swept them down, scattered and broken; and the dismounted troopers flying toward us told the sad tale, — demigods could not do what they had failed to do. — W. H. RUSSELL.

THE CHARGE OF THE LIGHT BRIGADE

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
“Forward, the Light Brigade!
Charge for the guns!” he said:
Into the valley of Death
Rode the six hundred.

“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldiers knew
Some one had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die,
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
 Volleyed and thundered ;
Stormed at with shot and shell,
Boldly they rode, and well,
Into the jaws of Death,
Into the mouth of Hell
 Rode the six hundred.

Flashed all their sabres bare,
Flashed as they turned in air,
Sabring the gunners there,
Charging an army, while
 All the world wondered :
Plunged in the battery smoke,
Right through the line they broke ;
 Cossack and Russian
Reeled from the sabre stroke
 Shattered and sundered ;
Then they rode back, but not —
 Not the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
 Volleyed and thundered :
Stormed at with shot and shell,
While horse and hero fell,
They that had fought so well
Came through the jaws of Death,
Back through the mouth of Hell,
All that was left of them,
 Left of six hundred.

When can their glory fade?
O, the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
Noble six hundred! — TENNYSON.

The feeling with which an eye-witness speaks of this gallant charge is quite different from the composure with which the historian narrates the event. Not only does he give the details with truthfulness and exactness, but his personal interest gives to his account a quality which the other lacks.

What does this writer mention in narrating the event? How does his description of the charge up the hill differ from that of the historian? How does his own surprise and personal interest add to your understanding of the "desperate valor" of this handful of men?

Read his description of the charge and the retreat, then compare it with the historian's description of the same scene, and tell in just what way they differ. Which is the more vivid? Which do you enjoy more? What do you think was the writer's reason for telling this narrative?

With the facts of this story in mind, read the poem by Tennyson upon this gallant charge.

Notice how the poet uses these facts to arouse our admiration for this daring and heroic deed.

Compare his description of the situation with those you have studied. Which stirs your emotions most? What

words and expressions does the poet use to show the danger of the position? Give the sentences in the historian's account, and also in that of the eye-witness, that give you the facts used by the poet in the third verse. Compare the fourth verse with the narratives in the same way. What quality does the poem possess in a greater degree than either of the prose accounts? Give the sentences that have particular vigor. With what thought does the poet leave us? What was Lord Tennyson's motive in writing this poem?

LESSON LI

COMPOSITION

You may have been present when a large building was on fire, and have seen the firemen throwing on water and using every means to extinguish the flames. Perhaps there were people in the building, and you watched anxiously as they made their escape by means of windows, ladders, fire escapes, or by the help of the firemen.

If you have never seen such a fire, it will be easy from your knowledge of great fires for you to imagine the scene.

Write an account of a fire from the standpoint of an eye-witness. Imagine that you have friends in the burning building, and tell of their escape or rescue.

Use such language as will give not only clearness, but strength and vigor, to your narrative.

LESSON LII

REVIEW

THE RHONE RIVER

The Rhone flows like one lambent jewel; its surface is nowhere, its ethereal self is everywhere, the iridescent rush and translucent strength of it blue to the shore, and radiant to the depth.

Fifteen feet thick, of not flowing, but flying water; not water, neither, — melted glacier, rather, one should call it, and the wreathing of the clouds, the gladness of the sky, and the continuance of Time.

Waves of clear sea are, indeed, lovely to watch, but they are always coming or gone, never in any taken shape to be seen for a second. But here was one mighty wave that was always itself, and every fluted swirl of it, constant as the wreathing of a shell. No wasting away of the fallen foam, no pause for gathering of power, no helpless ebb of discouraged recoil; but alike through bright day and lulling night, the never-pausing plunge, and never-fading flash, and never-hushing whisper, and, while the sun was up, the ever-answering glow of unearthly aqua-marine, ultra-marine, violet-blue, gentian-blue, peacock-blue, river-of-paradise-blue, glass of a painted window melted in the sun, and the witch of the Alps flinging the spun tresses of it forever from her snow.

The innocent way, too, in which the river used to stop to look into every little corner. Great torrents always seem angry, and great rivers too often sullen; but there is no anger, no disdain in the Rhone. It seems as if the mountain stream was in mere bliss at recovering itself again out of the lake-sleep, and raced because it rejoiced in racing, fain yet to return and stay. There were pieces of wave that danced all day as if Perdita were looking on to learn; there were little streams that skipped like lambs and leaped like chamois; there were pools that shook the sunshine all through them, and were rippled in layers of overlaid ripples, like crystal sand; there were currents that twisted the light into golden braids, and

inlaid the threads with turquoise enamel; there were strips of stream that had certainly above the lake been millstreams, and were looking busily for mills to turn again; there were shoots of stream that had once shot fearfully into the air, and now sprang up again, laughing that they had only fallen a foot or two; and in the midst of all the gay and glittering and eddied lingering, the noble bearing by of the midmost depth, so mighty, yet so terrorless and harmless, with its swallows skimming instead of petrels, and the dear old decrepit town as safe in the embracing sweep of it as if it were set in a brooch of sapphire. — **RUSKIN.**

As you read this description of the Rhone, you can almost see the beautiful river. The colors which the writer saw in its translucent depths are pictured so vividly, and its sounds and motions are described so accurately, that if you have ever looked at rivers or streams of water, you will recall many points of resemblance between them and this river. This will enable you to form your own picture of the river described.

Mr. Ruskin must have had his ears trained to catch and distinguish the varied tones produced by rushing water, and his eyes must have become accustomed by long observation of Nature to recognize her every tint and shade of color, to be able to write such a description as this.

Read the description carefully, and note how much of what he sees and hears recalls similar experiences of your own.

Select and write all the words and expressions he uses in speaking of color. Describe each by comparing it to something familiar to you.

Select and write all the words and expressions used in speaking of the motion of the water. Describe as accurately as you can each motion.

Select and write all the words and expressions that refer to the sound of the water, and tell of what each reminds you.

What is the character of this river as compared with the angry or sullen appearance of great torrents or rivers?

Explain how the writer harmonizes his description of the river with the character which he gives it.

Select the similes used, and explain each in your own language. Make similar comparisons in speaking of some river which you have seen.

Find out and tell the class anything you can about the Rhone River. Where it is, where it rises, into what it flows, why it is so beautiful at this point just where it issues from Lake Geneva, and other facts regarding it will be of interest.

LESSON LIII

CORRECTNESS OF EXPRESSION

NOTE.—George Herbert Palmer in his book, "Self-cultivation in English," says that the average pupil has only three adjectives at his command. The thoughtful teacher should observe the daily conversation of her pupils, and make an effort to correct such alarming deficiencies.

If you pay particular attention to the language of your schoolmates, you will notice that they use few adjectives, and that often these few are used incorrectly. The Eng-

lish language is rich in adjectives, and the correct use of them adds to clearness and effectiveness of speech.

When the schoolboy who has been annoyed and angered by one of his companions on the playground says he is *mad*, instead of *angry*, he conveys a wrong impression. *Mad* means disordered in intellect, or crazy. The school-girl speaks of an *elegant* lesson, when she means *excellent*. *Each* and *either* are used interchangeably, but there is a distinct difference between them. *Either* means one of two, while *each* means considered individually, or one by one. *Healthful*, *healthy*, and *wholesome* are often misused. *Healthy* means free from disease, while *healthful* and *wholesome* are applied to that which produces health. *Wholesome* is generally used in speaking of food.

Copy the following sentences, inserting in the blank spaces the correct words from those used above:—

Joseph said to his brethren, "Be not grieved, nor —— with yourselves, that ye sold me hither."

Deep grief sometimes makes men ——.

The Queen's palaces contain many —— apartments.

Mary studied her history diligently, and her teacher said she had an —— lesson.

The picture will look well on —— wall.

The climate of Colorado is ——. For this reason many people who are not —— go there.

Life in the country is considered the most ——, and plain food is the most ——.

Look up the meaning of the following words in the dictionary, and discuss them in class:—

less, fewer; last, latest; odd, funny; very, awfully.

Read the following sentences, inserting the correct word in each of the blank spaces:—

The — engagement in which Napoleon took part was the battle of Waterloo.

James Lane Allen's — story, "The Reign of Law," is — interesting.

Although the city of New York covers much — territory than any of the states, there are a number of the latter that contain — people.

Is it not — that people once supposed the earth was flat?

"Gluck was astonished to behold not the dog to whom he had given the water, but the — little dwarf, who called himself the King of the Golden River."

Write sentences, using one of the words which you have studied in to-day's lesson in each.

LESSON LIV

SENSE TRAINING IN LITERATURE

I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze. — WORDSWORTH.

And seeing the multitudes, he went up into a mountain.

— MATTHEW v. 1.

Each separate star,
Seems nothing, but a myriad scattered stars
Break up the Night, and make it beautiful. — TAYLOR.

Man's inhumanity to man
Makes countless thousands mourn. — BURNS.

The golden sun,
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death. — BRYANT.

Writers use different expressions to indicate the ways in which objects in great numbers appear to them.

Select and write the words that are used in these quotations to indicate large numbers.

What words are used in speaking of the number of daffodils which the poet saw? What do you understand by a crowd? By a host? Which of these words represents the larger number? Why does the writer use both words? Which of the poet's senses did the daffodils appeal to most? What three things regarding these flowers did this sense enable him to enjoy?

What word is used in the second quotation in speaking of a number of people assembled in one place? If the word *crowd* had been used would it indicate more or less people than *multitude* does?

What word is used to denote a great number of stars? What other words might have been used? Which is the better word to use in speaking of the stars? Mention

something besides stars that you have seen to which this word may be applied?

What word does the poet Burns use to express great numbers? What does the expression *countless thousands*, as used here, mean? Which of the words used for number in these quotations can be used here?

What does the expression *infinite host* mean? What other words may be used that will express as great numbers as these do? Try each of the words used here for numbers and tell whether any other would be as suitable in speaking of the number of the heavenly bodies as *infinite host*.

Write all the words you can that are used to indicate great numbers. Tell which of them may be used in speaking of a large number of objects; in speaking of the stars, of the grains of sand on the seashore; in speaking of a number of persons.

Write sentences, using each of the words you have written.

Explain each of the expressions used for number in the following:—

Rich celestial music thrilled the air
From hosts on hosts of shining ones, who thronged
Eastward and westward, making bright the night.

—EDWIN ARNOLD.

The sad and solemn night
Hath yet her multitude of cheerful fires;
The glorious host of light
Walk the dark hemisphere till she retires. — BRYANT.

The skies are painted with unnumbered sparks. — SHAKESPEARE.

A small drop of ink

Falling like dew, upon a thought, produces
That which makes thousands, perhaps millions, think.

— BYRON.

Flowers amid the dripping moss,
Tearful flowers that sweeten loss,
Pressing closer on the myriads in their train.

— ELAINE GOODALE.

Whatever the number of a man's friends, there will be times in his life when he has one too few; but if he has only one enemy, he is lucky, indeed, if he has not one too many. — BULWER LYTTON.

LESSON LV

COMPOSITION

As you pass along the street on your way to and from school, you observe objects of different kinds all about you to which may be applied many of the words used in the last lesson to indicate number. Perhaps you go to the park after school to skate on the lake, and see objects such as the trees, the shrubs, the sparrows, the skaters, the number of which may be indicated by different words and expressions which you have learned.

When you are on the street or in the park give special attention to the things to be seen and the numbers of each, that you may be able to write definitely of them.

Write an account of what you see during a part or all of one day, and use as many words and expressions to indicate number as you can.

If you wish to imagine that it is summer, the leaves on the trees, the flowers, the butterflies, and many other things which may be seen on a summer day, will furnish opportunity for the use of words to denote number.

LESSON LVI

COMPARISON — PERSONIFICATION

An implied resemblance between persons and objects is often expressed by speaking of objects that do not have life as though they possessed the qualities, and could perform the acts, of persons. For example, in the sentence, "The wind moans among the trees," resemblance between the wind and persons is suggested by speaking of the wind as though it had life, and uttered a sound which persons make.

When inanimate objects are spoken of as though they possess life or have the qualities and attributes of persons or animals, they are said to be personified.

In the following tell what things are spoken of as though they possessed life, and explain the resemblance upon which each comparison is founded.

The harebells nod as she passes by,
The violet lifts its calm blue eye,
The ferns bend lowly her steps to greet,
And the mosses creep to her dancing feet.

—JULIA C. R. DORR.

How sweet the moonlight sleeps upon this bank.

— SHAKESPEARE.

Far along

From peak to peak, the rattling crags among
Leaps the live thunder. — BYRON.

See the mountains kiss high heaven,
And the waves clasp one another. — SHELLEY.

Morn on the mountain, like a summer bird,
Lifts up her purple wing. — LONGFELLOW.

The daisies peep from every field,
The violets sweet their odor yield;
The purple blossom paints the thorn,
And streams reflect the blush of morn. — WOLCOT.

Make sentences, treating the following as though they possessed the qualities of animate objects:—

grass	a rose	stars
water	a lily	clouds
wind	a tree	snow

LESSON LVII

PARAGRAPHS—THE TOPIC SENTENCE

If you study a paragraph you will find that it usually contains one sentence which states in a general way the subject or topic of the paragraph. This sentence is usually found at the beginning of the paragraph, though it may not always be the first sentence. The other sentences in the paragraph relate to the topic sentence and explain, or add to it, thus making the thought clearer to the reader.

CHRISTMAS

Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment. The services of the church about this season are extremely tender and inspiring. They dwell on the beautiful story of the origin of our faith, and the pastoral scenes that accompanied its announcement; they gradually increase in fervor in full jubilee on the morning that brought peace and good-will to men. I do not know a grander effect of music on the moral feelings than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony.—CHAS. DICKENS.

What is the subject or the topic of this paragraph? In what sentence is it expressed? In what part of the paragraph is this sentence? How do the other sentences in the paragraph add to the thought of the topic sentence? Mention some of the associations that Christmas awakens.

With the following sentence to suggest the topic, write a short paragraph, taking great care to have all the sentences in it explain or make clear the thought expressed in the topic sentence:—

The mere mention of Thanksgiving Day calls to my mind many pleasant memories.

With the following as an introductory sentence, write a paragraph describing the scene presented:—

When we reached the top of the hill we saw the most beautiful landscape spread out before us.

LESSON LVIII

PARAGRAPHS—UNITY

If all the sentences in a paragraph are upon one topic, the thought of this paragraph may usually be briefly expressed in one sentence.

Read the following paragraph and the sentence that follows it, and you will find that the sentence gives the thought treated more at length in the paragraph.

Among the musical disciples who assembled, one evening in each week, to receive his instruction in psalmody, was Katrina Van Tassel, the daughter and only child of a substantial Dutch farmer. She was a blooming lass of fresh eighteen; plump as a partridge; ripe and melting and rosy-cheeked, as one of her father's peaches, and universally famed, not merely for her beauty, but her vast expectations. She was withal a little of a coquette, as might be perceived even in her dress, which was a mixture of ancient and modern fashions, as most suited to set off her charms. She wore the ornaments of pure yellow gold, which her great-great-grandmother had brought over from Saardam; the tempting stomacher of the olden time, and withal a provokingly short petticoat, to display the prettiest foot and ankle in the country round.—IRVING.

Among his musical disciples was Katrina Van Tassel, a blooming lass of eighteen, who was attractive, not only on account of her personal charms which were set off by her coquettish dress, but because of her father's wealth.

Express the thought in each of the following paragraphs by a single sentence:—

It would have been odd with such a farm and such a way of farming if they didn't get very rich; and very rich they did get.

They generally kept their corn until it was dear, and then sold it for twice its value; they had heaps of gold lying about on their floors, yet it was never known that they had given so much as a penny or a crust in charity. — **RUSKIN.**

This was the most extraordinary looking gentleman he had ever seen in his life. He had a large nose, slightly brass-colored; his cheeks were very round and very red; his eyes twinkled merrily through long eyelashes, his mustaches curled twice round like a cork screw on each side of his mouth, and his hair hung down over his shoulders. — **RUSKIN.**

One man will see all the children, — the sweet, rosy-faced, clean ones, gladly; the ragged and keen-faced ones, sadly. One man will see all that Art can exhibit, and another nothing of it at all. One man sees machines and mechanical contrivances; another sees only dresses and showy things. Now and then there is a rare head whose eyes seem to take in everything, — from a mouse that scuds out of a hole, up through all varieties of still or active life to the very top. And some there seem to be that see *nothing*. For all the effect produced upon them Broadway is as empty as Tadmor. — **BEECHER.**

Read paragraphs selected from your reading books by your teacher, and express the thought in each by a single sentence.

Write the sentences and compare in class with those written by your classmates.

LESSON LIX

RELATION OF THE SENTENCES IN A PARAGRAPH

Since a paragraph is made up of all the sentences that relate to the same topic, or to a particular division of a subject, care must be used to put into it all the sentences relating to the same topic, and no others.

In writing a paragraph it is also important that the central idea or topic of the paragraph be made clear, otherwise the reader will have difficulty in discovering what the paragraph is about.

You have found that you must revise and rewrite sentences in order that they may state clearly and in well-selected words the thought you wish to express. The same is true of the paragraph, and you need not be discouraged if you have to rewrite many times before your paragraphs meet the requirements of good composition.

When rewriting, the main idea of the paragraph should first be made clear, then this idea, which it is best to express in a topic sentence, should be kept in mind and the other sentences made to explain or relate directly to it.

The careful writer, by a proper arrangement of sentences, expresses his thoughts in distinct and clearly defined paragraphs, so that the reader can follow his thought from one topic to another with ease.

Read the following paragraphs and tell how the chief idea, which is stated in the topic sentence, is explained by those that follow, or where there is no topic sentence, how the details in all make prominent the idea or thought of the paragraph:—

All was now bustle and hubbub in the late quiet schoolroom. The scholars were hurried through their lessons without stopping at trifles; those who were nimble skipped over half with impunity, and those who were tardy had a smart application now and then in the rear, to quicken their speed or help them over a tall word. Books were flung aside without being put away on the shelves, ink-

stands were overturned, benches thrown down, and the whole school was turned loose an hour before the usual time, bursting forth like a legion of young imps, yelping and racketing about the green in joy at their early emancipation.

The gallant Ichabod then spent at least an extra half-hour at his toilet, brushing and furbishing up his best, and indeed only, suit of rusty black, and arranging his locks by a bit of broken looking-glass that hung up in the schoolhouse. That he might make his appearance before his mistress in the true style of a cavalier, he borrowed a horse from a farmer by the name of Hans Van Ripper.

This animal was a broken-down plough-horse, that had outlived everything but his viciousness. He was gaunt and shagged, with a ewe neck, and a head like a hammer; his rusty mane and tail were tangled and knotted with burs; one eye had lost its pupil, and was staring and spectral, and the other had the gleam of the genuine devil in it. Still, he must have had fire and mettle in his day, if we may judge from the name he bore of Gunpowder.

Ichabod was a suitable figure for such a steed. He rode with short stirrups which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers; he carried his whip perpendicularly in his hand, like a sceptre, and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called, and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed as they shambled out of the gate of Hans Van Ripper, and it was altogether such an apparition as is seldom to be met with in broad daylight. — IRVING.

Give the chief idea or thought in paragraphs selected from your reading lesson, and explain how all the sentences in each paragraph help to make this chief thought or topic clear.

LESSON LX

COMPOSITION

Each of the following sentences contains the thought of a paragraph.

Write these paragraphs, being careful to make prominent the chief ideas as suggested in the sentences.

The general stood upon the brow of a hill where he could watch the battle in the valley below.

Here he remained, directing the movements of his army, until darkness fell, and put an end to the fighting for the time.

Both armies prepared to camp upon the battle-field, determined to renew the struggle upon the morrow.

LESSON LXI

THE STUDY OF SELECTIONS

THE FOREST

Persons having different interests often view the same object, or the same scene, in an entirely different way, and each expresses himself regarding it according to the thoughts and feelings which it awakens in him. For instance, two men, looking at a certain river for the first time, may have entirely different thoughts regarding it. The one, who considers only its commercial value, asks to what point it is navigable, where it has its outlet, whether

its water-power can be utilized, and the possibility of a town on its banks. These and similar questions arise in his mind, and if he is writing of the river, it is of these points he will speak. A poet looking at the same river will have quite different thoughts about it. He will see the beauty of the scenery, and of this he will write.

To show how the same thing may be regarded by persons with different interests the following views of a forest are given for study.

A lumberman having been sent to look at a forest, or some timber land, as he would call it, wrote the following :

"I spent part of the week looking over the timber in town 47, range 45 east, and find 150,000 feet of white pine to the forty, running about four logs to the thousand. They will easily run 40 % shop and better. There are also 25,000 feet of good basswood which will run five or six logs to the thousand. I find a sprinkling of maple, but as it appears very defective do not include it in my estimate. There are a few old windfalls on the lands, from which I think some good lumber might be produced.

"The facilities for getting the timber out are exceptionally good. On one side is a river, which has been driven as far as section 27, there is a dam in first-class condition on section 35, and two and one-half miles to the other side is the railroad. As the land on the most part is level, it would not cost over four dollars a thousand to have the timber cut, hauled, and loaded."

A botanist, after visiting the forest of the Northern states, writes :

"The flora of these Northern states is indeed an interesting study. There is a ruggedness about the vegetation peculiar to the country.

"While the trunks of many of the forest trees are comparatively smooth and very tall, others are rough and gnarled. The branches, which are rather straight and bold, are covered with numberless twigs which add beauty and grace to the tree.

"The leafage for the most part is not large and broad as seen in our Southern woods, but small and hardy and appears in masses, thus making a dense covering overhead.

"Most of the roots burrow deep beneath the earth, but sometimes on a rocky surface they will creep along on the top of the ground, barely gaining subsistence from the particles of soil.

"Here the coniferæ or pine family is represented by the white pine, Norway spruce, hemlock, cedar, and fir.

"Of deciduous trees, I find the maple, oak, birch, and basswood, and along the banks of the rivers are willows."

Mr. Thoreau, often called the poet-naturalist, in writing of the same country, says :

THE FOREST

It is a country full of evergreen trees, of mossy silver-birches and watery maples, the ground dotted with insipid, small, red berries, and strewn with damp and moss-grown rocks ; — a country diversified with innumerable lakes and rapid streams peopled with trout, with salmon, shad, pickerel, and other fishes.

The forest resounds at rare intervals with the note of the chickadee, the bluejay, and the woodpecker, the screams of the fishhawk and the eagle, the laugh of the loon, and the whistle of the ducks along the solitary streams ; at night, with the hooting of owls and the howling of wolves.

Who shall describe the inexpressible tenderness and immortal life of the grim forest, where Nature, though it be midwinter, is ever in her spring, where the moss-grown and decaying trees are not old, but seem to enjoy a perpetual youth ; and blissful, innocent Nature,

like a serene infant, is too happy to make a noise, except by a few tinkling, lispings birds, and trickling rills?

— From *In the Maine Woods*, HENRY D. THOREAU.

Father, thy hand

Hath reared these venerable columns, thou
Didst weave this verdant roof. Thou didst look down
Upon the naked earth, and, forthwith, rose
All these fair ranks of trees. They, in thy sun,
Budded, and shook their green leaves in thy breeze,
And shot toward heaven. The century-living crow,
Whose birth was in their tops, grew old and died
Among their branches, till, at last, they stood,
As now they stand, massy, and tall, and dark,
Fit shrine for humble worshipper to hold
Communion with his Maker. These dim vaults,
These winding aisles, of human pomp or pride
Report not. No fantastic carvings show
The boast of our vain race to change the form
Of thy fair works. But thou art here — thou fill'st
The solitude. Thou art in the soft winds
That run along the summit of the trees
In music; — thou art in the cooler breath
That from the inmost darkness of the place
Comes, scarcely felt; — the barked trunks, the ground,
The fresh moist ground, are all instinct with thee.
Here is continual worship; Nature, here,
In the tranquillity that thou dost love,
Enjoys thy presence. Noiselessly, around,
From perch to perch, the solitary bird
Passes; and yon clear spring, that, midst its herbs,
Wells softly forth and wandering steeples the roots
Of half the mighty forest, tells no tale
Of all the good it does. Thou hast not left

Thyself without a witness, in the shades,
Of thy perfections. Grandeur, strength, and grace
Are here to speak of thee. This mighty oak —
By whose immovable stem I stand and seem
Almost annihilated — not a prince,
In all that proud old world beyond the deep,
E'er wore his crown as loftily as he
Wears the green coronal of leaves with which
Thy hand has graced him. Nestled at his root
Is beauty, such as blooms not in the glare
Of the broad sun. That delicate forest flower
With scented breath and look so like a smile,
Seems, as it issues from the shapeless mould,
An emanation of the indwelling Life.

— From *Forest Hymn*, BRYANT.

Read the extract from the lumberman's description of the forest, and tell what he found that interested him. What thought did the sight of the trees bring to his mind?

Read the botanist's account, and tell what interest the forest possessed for him. What did he see that was seen by the lumberman also?

Read what the naturalist Thoreau says, and tell what things he saw in the forest. Of what does he speak which neither the lumberman nor the botanist mention? Give the words that each uses in speaking of the trees.

Which of the writers quoted thinks of the trees as logs rather than as growing trees? Which thinks of the form, the bark, the leaves, the roots of the trees, and the family to which each tree belongs? Which one saw not only the trees, but the whole life of the forest, and felt its beauty?

Tell why you think each of these men came to the forest. Which of them do you think loved the forest most? Explain your reason for thinking as you do.

With the things in mind of which these men speak, read what the poet Bryant says of the forest. Observe what things he saw, and how he speaks of them. Compare what he says about the trees with what the scientist says of them. Tell why each speaks as he does. What names does the poet give to the thick leafage of the trees? What other things does he see in the forest besides the trees? Why do the poet and the poet-naturalist speak of these things, while the lumberman and the botanist do not? What do the grand old trees, the modest flower, the music of the birds, and all the life and beauty of the forest bring to the mind of the poet? Give the passages in which the poet shows that in all the works of nature he sees God.

SUMMARY : —

The lumberman views the trees of the forest as so much material, with a market value. He considers the number of logs they will make, and the probable expense of shipping them.

The scientist views them as belonging to the vegetable kingdom. He notes the structure of leaf, root, and trunk, and considers the family to which each tree belongs.

Thoreau combines in his observations the careful examination of the scientist, and the soul of the poet who feels the beauty and the "immortal life" of nature.

Bryant gives us simply the poet's view. It does not matter to him to what family the trees belong, whether their leaves are large or small, or their bark is smooth or rough. He looks upon these venerable trees with their thick roof of green; he sees the water bubble from the springs to moisten their roots; he notes the delicate flowers that bloom at his feet; he hears the birds singing in their branches; and he not only sees and appreciates the beauty of the scene, but he feels the presence of Him who has his witnesses in the "grandeur, strength, and grace" of the forest life.

LESSON LXII

COMPOSITION

Two men, the one a fruit-grower, the other a poet, visit an apple orchard belonging to the former, when it is in blossom. Each makes a careful study of what is of most interest to him in the scene presented, and after leaving the orchard describes to a friend what he has observed.

Imagine that you are the fruit-grower, and write his description.

Try to put yourself in the place of the poet. and tell what interested him, using such expressions as he might have used in describing the fragrant blossoms and the other beautiful things which attracted his attention.

LESSON LXIII

EXACTNESS OF STATEMENT

You have found that all the synonyms of a word may not be used in a sentence with equal fitness, and that for this reason you must understand the shade of difference in meaning, and exercise judgment in using them.

Afraid and *timid*, although synonyms, cannot always be used to describe the same person. A child that is not usually *timid* may be very much *afraid* of a cross dog that springs upon him, but will overcome his fear as soon as the danger is past. The *timid* child, on the contrary, from a fearful state of mind is constantly filled with fear.

A boy may be both *idle* and *lazy*. Consult the dictionary for the distinction between these words.

A man may have *sufficient* money to supply all his needs, and yet not have *enough* to satisfy him.

A person may be *alone* in a *lonely* place and yet not be in a *solitary* or *lonesome* state of mind.

Consult the dictionary for the distinction between the synonyms in each of these groups, and use in each of the sentences given the one that will express the intended meaning with most exactness.

Clara was always more — than her sister, so when she heard the stranger's gruff voice she was — of him and ran into the house, leaving Mary alone.

The general was a courageous man, but the sight of the messenger's pale face made him — that he brought an alarming report.

Frank is active enough on the playground, but is always — in school, and if it were not that he often works all day making a kite, or something for his own amusement, I should think him —.

John's father gave him — money to defray the expenses of the journey, but he soon found that he did not have — to satisfy all his wants.

Margaret found that she was to be the — occupant of the coach, and she might have felt —, for the road lay through a — wood, had she not brought a book with which to pass the time.

In the dictionary, find the meaning of each word in the following set of synonyms, and make an exact statement to illustrate its use:—

elderly	savage	hard	joy
aged	fierce	solid	gladness
old			mirth



LESSON LXIV

SENTENCES CLASSIFIED ACCORDING TO FORM

1. The United States bought Alaska from Russia.
2. There was a severe storm at sea, and many vessels were wrecked.
3. The wicked flee when no man pursueth.

How many statements are there in the first sentence?
How many subjects and predicates has this sentence?

A subject combined with a predicate is called a Proposition.

A sentence containing but one subject and predicate, and thus making but one statement, is a Simple Sentence.

A simple sentence may have a compound subject or a compound predicate.

In the sentence, "Gold and silver are metals," the subject is compound, and in the sentence, "The wind sighed and moaned among the trees," the predicate is compound, but as only one statement is made in each case, these sentences are *simple*.

How many distinct propositions are there in the second sentence? Does each of these make an independent statement without the other? What word joins these propositions? What part of speech is it?

Two or more independent propositions, joined by conjunctions, form a Compound Sentence.

Sometimes the conjunctions are understood but not expressed, as,

"The way was long, the wind was cold,
The minstrel was infirm and old."

How many independent statements are there in the third sentence? How many independent propositions? How many modifying propositions or clauses are there?

A sentence which contains one independent proposition and one or more clauses is a Complex Sentence.

Any of the members of a compound sentence may be complex; as, "The rose that I gave you grew on the bush in the garden, but this one grew in the house."

Select and name the class to which each of the following sentences belongs:—

1. The tea plant is an evergreen, and its bright green leaves look somewhat like rose leaves.

2. The adventures of Ulysses, who was one of the ancient Greek heroes, are related by the poet Homer.

3. Helen Keller is both blind and deaf, but she has made greater progress in her studies than most girls of her age.

4. When Robert Fulton was building his first steam-boat many persons called it "Fulton's Folly."

5. "The Tales of a Grandfather," which Sir Walter Scott wrote for the amusement of his little grandson, has delighted many readers.

6. "Blessed are the peacemakers; for they shall be called the children of God."

7. The Yosemite Valley, which contains some of the finest scenery in the world, is visited every year by many tourists.

8. A large part of Holland is lower than the sea, and great walls or dikes are built to keep the water back.

9. Before printing was invented all books were written by hand.

10. Take care of the minutes, and the hours will take care of themselves.

11. "The Lord is my shepherd, I shall not want."

NOTE. — Additional exercises in selecting and classifying sentences should be given.

LESSON LXV

CONNECTIVE WORDS

As you studied the different classes of words, you found that some are used to name objects, others to make assertions, some to describe objects, some to describe acts or qualities, others show the relation between words, and still others merely connect words and groups of words.

There are some words that have a double use, that is, they are used as two different parts of speech. In this lesson we will speak of words that connect words and groups of words, and at the same time have the use of some other part of speech.

1. "The floods came, *and* the winds blew, *and* beat upon that house, *and* it fell."

2. The moon had risen, *but* it was still dark among the trees.

3. The boy *that* studies will improve.

4. The American people rejoiced *when* the news of Dewey's victory was received.

How is the word *and* used in the first sentence? The word *but* in the second? Have they any other use in these sentences except that of connectives?

What word in the third sentence is used for boy? What is a word that is used for a noun called? What other use has this word?

What part of speech is the word *when* in the fourth sentence? What other use has it?

In these sentences you find that the words *and* and *but* simply connect groups of words, while the word *that* has the use of a pronoun and a connective as well, and the word *when* has the use of both an adverb and a connective.

From the above examples you see that there are three kinds of *connective words* : —

(1) Those that merely connect words and groups of words, and are called **Conjunctions**.

(2) Those that have the use of pronouns as well as of conjunctions, and are called **Conjunctive Pronouns**.

(3) Those that have the use of adverbs as well as of conjunctions, and are called **Conjunctive Adverbs**.

In the following, select the connective words, and tell to which class each belongs:—

1. He rose before the sun was up.
2. Officers and men showed great bravery in the battle of Gettysburg.
3. “ Their van will be upon us
 Before the bridge goes down ;
 And if they once may win the bridge,
 What hope to save the town.”
4. The man whom we saw in the city was an artist.
5. “ Though he slay me, yet will I trust in him.”

6. He who wrongs another, wrongs himself more.
 7. I would attend college if I were in your place.
 8. Come and see my beautiful flowers.
 9. I was greatly pleased when I learned that you were going abroad.
 10. The man who is speaking is a well-known writer.
-

LESSON LXVI

ANALYSIS

Analyze the following sentences, using the form given:—

FORM FOR ANALYSIS

- (1) Name the class to which the sentence belongs.
- (2) Give propositions and clauses.
- (3) Give the subject and the predicate of the sentence.
- (4) Give the unmodified subject and predicate.
- (5) Give the modifiers of the subject, stating to which class each belongs.
- (6) Give the modifiers of the predicate, stating to which class each belongs.
- (7) Name the connective words, and state the class to which each belongs.

Follow the same order with each proposition in a compound sentence, and with the proposition and clauses in a complex sentence.

1. Truth and virtue are the wealth of all men.
2. The horizon, which was at first of a golden tint, soon changed to a rosy hue.
3. Columbus died in ignorance of the real grandeur of his discovery.
4. Europe was one great field of battle where the weak struggled for freedom.
5. A face that cannot smile is never good.
6. In the best books great men talk to us and give us their most precious thoughts.
7. He studied not for amusement but for improvement.
8. The general expects that every man will do his duty.
9. He is a free man whom the truth makes free.
10. "Blessed are the pure in heart; for they shall see God."

LESSON LXVII

VARIETY OF EXPRESSION

The form of expression may be varied by using the indirect form for the direct. The indirect quotation is often the better form for certain kinds of composition, while the direct quotation, by giving life and vigor, greatly adds to animated discourse and narrative. The direct quotation in the sentence, "*What is that, Nokomis?*" said *Hiawatha*, when he saw the rainbow in the

sky, may be changed to the indirect form, *When Hiawatha saw the rainbow in the sky he asked Nokomis what it was.*

Change the following direct quotations to indirect:—

"I am a poor, quiet man, a native of the place and a loyal subject of the King, God bless him!" said Rip, somewhat dismayed.

"A tory! a spy! hustle him! away with him!"

The poor man said, "I mean no harm, I only came in search of some of my neighbors, who used to keep about the tavern."

"Well, who are they? Name them."

Rip thought a moment and then inquired, "Where is Nicholas Vedder?"

An old man with a thin piping voice replied: "Why he is dead and gone these eighteen years! There was a wooden tombstone in the churchyard that used to tell all about him, but that's rotten and gone too."

"Where's Brom Dutcher?" asked Rip.

"Oh, he went off to the army in the beginning of the war; some say he was killed at the storming of Stony Point."

Rip's heart died away at hearing of these changes; he had no courage to ask after any more friends, but cried out in despair, "Does nobody here know Rip Van Winkle?"

Which makes the narrative more lively and interesting, the direct or the indirect quotation?

Rewrite the following, using the direct or the indirect quotation, as seems more suitable in each case:—

The merchants to whom the tea had been sent, and who had expected to make some profit out of it promised not to handle the cargo, but asked for time to consider the matter before sending the ship back to England.

Some one in the assembly asked if it were safe to trust to the promises of men who by their acts had already shown themselves to be the enemies of their country. Another man said that the ship should be guarded until the merchants had time to make up their minds and give an answer. John Hancock said he would be one of the guard rather than that there should be none.

The next morning the merchants sent answer that it was entirely out of their power to send back the tea, but they were willing to store it until they should receive further directions.

The wrath of the people was now aroused, and the great assembly resolved that it would not disperse until the matter should be settled.

LESSON LXVIII

VARIETY OF EXPRESSION

Sometimes it is desirable to represent a scene and a conversation more vividly than can be done by narration and direct quotation, and the scene described is represented as actually taking place. Then, instead of quoting what different persons said, the names of the persons are assumed by others, and they repeat the words of these persons as though they were their own. This is called dramatization. Many stories are dramatized, and in this way represented more vividly than they could be in any other form.

Rewrite the following description of a scene in court, dramatizing the conversation of the witnesses, the judge, and the other persons who speak:—

EXAMPLE:—

Judge. What is your name, sir?

Sam. Sam Weller, my lord.

"What is your name, sir?" inquired the judge.

"Sam Weller, my lord," replied that gentleman.

"Do you spell it with a 'v' or a 'w'?" inquired the judge.

"That depends upon the taste and fancy of the speller, my lord," replied Sam; "I never had occasion to spell it over once or twice in my life, but I spell it with a 'v'."

"Now, Mr. Weller," said Sergeant Buzfuz.

"Now, sir," replied Sam.

"I believe you are in the service of Mr. Pickwick, the defendant in this case. Speak up, if you please, Mr. Weller."

"I mean to speak up, sir," replied Sam; "I am in the service of that 'ere gentl'man, and a wery good service it is."

"Little to do, and plenty to get, I suppose?" said Sergeant Buzfuz, with jocularly.

"Oh, quite enough to get, sir, as the soldier said ven they ordered him three hundred and fifty lashes," replied Sam.

"Do you remember any particular happening on the morning when you were first engaged by the defendant; eh, Mr. Weller?" said Sergeant Buzfuz.

"Yes, I do, sir," replied Sam.

"Have the goodness to tell the jury what it was."

"I had a reg'lar new fit out o' clothes that mornin', gen'l'men of the jury," said Sam, "and that was a wery particklar and uncommon circumstance vith me in those days."

"You had better be careful, sir."

"So Mr. Pickwick said at the time, my lord," replied Sam, "and

I was wery careful o' that 'ere suit o' clothes, careful, indeed, my lord."

"Do you mean to tell me, Mr. Weller," said Sergeant Buzfuz, folding his arms, "that you saw nothing of this fainting on the part of the plaintiff in the arms of the defendant, which you have heard described by the witnesses?"

"Certainly not," replied Sam; "I was in the passage 'til they called me up, and then the old lady was not there."

"You were in the passage, and yet you saw nothing of what was going forward," said Sergeant Buzfuz. "Have you a pair of eyes Mr. Weller?"

"Yes, I have a pair of eyes," replied Sam, "and that's just it. If they were a pair o' patent double million magnifyin' gas microscopes of hextra power, p'raps I might be able to see through a flight o' stairs and a deal door; but bein' only eyes, you see, my wision's limited "

After a consultation with the lawyers, the learned Sergeant Buzfuz turned toward Sam, and said, "Now, Mr. Weller, I'll ask you a question on another point, if you please."

"If you please, sir," rejoined Sam, with the utmost good humor.

"Do you remember going up to Mrs. Bardell's house one night in November last?"

"Oh, yes, very well."

"Oh, you *do* remember that, Mr. Weller," said Sergeant Buzfuz, recovering his spirits. "I thought we should get at somet'ing at last."

"I rather thought that, too, sir," replied Sam.

"Well; I suppose you went up to have a little talk about this trial — eh, Mr. Weller?" said Sergeant Buzfuz, looking knowingly at the jury.

"I went up to pay the rent; but we *did* get a-talkin' 'about the trial," replied Sam.

"Oh, you did get a-talking about the trial," said Sergeant Buzfuz, brightening up with the anticipation of some important discovery.

"Now, what passed about the trial; will you have the goodness to tell us, Mr. Weller?"

"With all the pleasure in life, sir," replied Sam. "Arter a few unimportant obserwations from the two wirtuous females as has been examined here to-day, the ladies gets into a wery great state o' admiration at the honorable conduct of Mr. Dodson and Foggs, the lawyers as are sitting near you. They said what a wery gen'rous thing it was o' them to have taken up the case on spec, and to charge nothin' at all for costs, unless they got 'em out of Mr. Pickwick."

"It's perfectly useless, my lord, attempting to get any evidence through the impenetrable stupidity of this witness," said Sergeant Buzfuz, with affected composure. "I will not trouble the court by asking him any more questions. Stand down, sir."

"Would any other gen'l'man like to ask me anything?" inquired Sam, looking around.

"Not I, Mr. Weller, thank you," said Sergeant Snubbin, laughing.

—CHAS. DICKENS.

LXIX

LETTER WRITING—INVITATIONS

Formal invitations and replies are always short, and are written in the third person.

Copy the following, observing the form and the punctuation:—

INVITATION

Mr. and Mrs. Sidney Jones request the pleasure of Mr. Fred Hawthorne's company at dinner on Wednesday, May tenth, at seven o'clock.

125 Sixth Avenue.

May first.

ACCEPTANCE

Mr. Fred Hawthorne accepts with pleasure the kind invitation of Mr. and Mrs. Jones for dinner on Wednesday, May tenth, at seven o'clock.

96 Waterloo Street.

May second.

REGRETS

Mr. Fred Hawthorne regrets that a previous engagement prevents his acceptance of the kind invitation of Mr. and Mrs. Jones for dinner on Wednesday, May tenth.

96 Waterloo Street.

May second.

Mrs. John Clark sends out formal invitations for a dinner on Tuesday, June second.

Write the invitation to yourself, and your reply. Supply date and address for the note.

Imagine your father has promised to take you and some friends for a sail on the lake next Saturday if the weather is suitable.

Write an informal note inviting a friend to go with you.

Your mother has asked you to write formal invitations for a luncheon which she is to give next Tuesday.

Write the invitation to Miss Williams and also Miss Williams's note of acceptance. Supply date and address for each.

Miss Harvey is prevented from accepting your mother's invitation by the illness of her brother.

Write her note of regrets.

LESSON LXX

POEM STUDY

THE YELLOW VIOLET

When beechen buds begin to swell,
And woods the bluebird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.

Ere russet fields their green resume,
Sweet flower, I love, in forest bare,
To meet thee, when thy faint perfume
Alone is in the virgin air.

Of all her train, the hands of spring
First plants thee in the watery mould,
And I have seen thee blossoming
Beside the snow-bank's edges cold.

Thy parent sun, who bade thee view
Pale skies, and chilling moisture sip,
Has bathed thee in his own bright hue,
And streaked with jet thy glowing lip.

Yet slight thy form, and low thy seat,
And earthward bent thy gentle eye,
Unapt the passing view to meet,
When loftier flowers are flaunting nigh.

Oft, in the sunless April day,
Thy early smile has stayed my walk,
But midst the gorgeous bloom of May,
I passed thee on thy humble stalk.

So they, who climb to wealth, forget
The friends in darker fortunes tried.
I copied them — but I regret
That I should ape the ways of pride.

And when again the genial hour
Awakes the painted tribes of light,
I'll not o'erlook the modest flower
That made the woods of April bright. — W. C. BRYANT.

THE DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I, at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee; —
A poet could not but be gay,
In such a jocund company.
I gazed, and gazed, but little thought
What wealth the show to me had brought.

For oft when on my couch I lie,
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

— WILLIAM WORDSWORTH.

In reading poems upon flowers, you will find that poets generally deal with the same elements,—such as color, form, and odor. These are the literary elements of flowers. One poet will be impressed by the beauty and delicacy of the flower, and will make this the central thought of his poem; another will note their size and number; a third the form and general appearance; while still another will speak of the thoughts which the sight of the flower arouses.

What does Bryant mention when writing of the yellow violet? Where does it grow? What time of the year does it first appear? What color has it? What is its form? What characteristic does the poet say it possesses? How does it compare with other flowers? When is the poet attracted by the violet? When does he overlook it? What thought does this fact suggest to him? What lesson does he draw from this?

What are the poetic elements in the poem, "The Daffodils"? Where do these daffodils grow? What is their color? How do they compare in number with the violets? How many are there? Give all the sentences in which the

poet speaks of their number. Why does he use these different expressions in speaking of their number? From the comparison made, what idea do you get of the general appearance of the daffodils?

Recall the appearance of the modest little violet with drooping head, and tell how the daffodils differ from it. What was the state of the poet's mind before he saw the daffodils? What effect did the sight have upon him? What wealth did they bring to him?

What two similes do you find in the poem? What inanimate objects are personified?

If you have ever seen a great number of flowers growing in a mass, recall their appearance and the effect which the first sight of them had upon you.

What harmony do you discover between the daffodils and the place where they grew?

Memorize the poem, "The Daffodils."

LESSON LXXI

CORRECT USE OF ADJECTIVES AND ADVERBS

Adjectives are often incorrectly used for adverbs. You have heard such expressions as, "The apples are *real* good," when the speaker wished to say that the apples were *really* good.

Real is an adjective, and means *true, genuine, not imaginary*.

Really is an adverb of manner, and means *in a real manner*.

It would be correct to say, "John is a *real* hero," as *real* is a descriptive adjective describing hero. If you wish to speak of his bravery, you might say, "John is *really* brave," *really* being an adverb of manner modifying brave.

Some is often incorrectly used for somewhat, as in the sentence, "The sick child is *some* better to-day." *Some* is a limiting adjective, and could not be used to modify another adjective. Instead of *some*, the adverb *somewhat* should be used,—"The sick child is somewhat better to-day."

The adjective *bad* is often used for the adverb *badly*, the adjective *sweet* for the adverb *sweetly*, and *most* for *almost*.

Which of the words in the brackets should you use in the following sentences:—

Anger manages everything (bad, badly).

She sang (sweet, sweetly).

The orange is (sweet, sweetly).

He was treated very (roughly, rough) by the mob.

(Sad, sadly) I roam all the day.

The linen was ironed (smoothly, smooth).

He acted (noble, nobly) during his great trouble.

Copy the following, filling the blank spaces with the correct words:—

Mary has been very ill, she still looks ———.

We listened enchanted as the sound of the music floated

across the water, for the guitar was played with great skill and the singer sang very. —.

When it was reported that the wounded president was — better, — hopes were entertained for his final recovery.

Although Benedict Arnold was a — bad man, he must have felt — regret and remorse at taking up arms against his country.

As the sick child listened to the song of the bird, she smiled —, and said, "Birdie is singing for me, mamma."

Write sentences, using one of the following words in each:—

most	some	sweet	real	bad
almost	somewhat	sweetly	really	badly

LESSON LXXII

SENSE TRAINING IN LITERATURE

The morn is up again, the dewy morn,
With breath all incense, and with cheek all bloom.

— BYRON.

Then will I raise aloft the milk-white rose,
With whose sweet smell the air shall be perfumed.

— SHAKESPEARE

Up from the garden floated the perfume
Of rose and myrtle in perfect bloom. — DORR.

Aromatic plants bestow
No spicy fragrance while they grow;
But crushed or trodden to the ground,
Diffuse their balmy sweets around. — GOLDSMITH.

Beneath the white thorn that scents the evening gale.

— BURNS.

Quivering poplars to the roving breeze

Gave a balsamic fragrance. — BRYANT.

The lilac spreads odorous incense. — INGELOW.

From every page

Rise odors of ploughed fields or flowery mead. — LONGFELLOW.

Name all the things of which the odor is mentioned in these quotations, and tell what word is used in speaking of the odor in each case.

What was the nature of the odors of the early morn? Give the word used in speaking of them. What is incense? Why do you think this word is used in speaking of the odors of the "dewy morn"? Mention some of the odors which might combine to produce this incense upon a May or June morning in the country. Which do you think you would enjoy more, a summer morning in the country or in the city? Tell fully why the one is more pleasing than the other.

What odors of flowers are mentioned in these quotations? What effect do the odors of these flowers have upon the air?

What other odors besides those of flowers are mentioned? Name other trees besides the one spoken of that give a "balsamic fragrance." If you have ever smelled the pine or the cedar trees, call to mind their fragrance, and then explain why the "Song of Hiawatha" is said to be filled with the odors of the forest.

Why do you think poets, in describing an out-door summer scene, so often speak of the odor of flowers, plants, and trees? Explain how such mention makes the scene more inviting to the reader.

Longfellow said of Chaucer's poetry that when he read it he could hear the song of the birds and smell the odors from the fields. Read the last quotation, put yourself in the poet's place when he wrote these words, and tell what he meant.

Explain the conditions which caused the poets to speak of odors in the following quotations:—

See Nature hastes her earliest wreaths to bring,
With all the incense of the breathing spring. — POPE.

The manifold flowers of the gardens
Poured out their souls in odors. — LONGFELLOW.

The scent of violets and blossoming limes
Loitered around us. — KEATS.

Sweet fragrance all the herbs exhale,
And sweetly, softly blows the gale;
And all things glisten, all things smile,
And show their loveliness the while. — HEINE.

No grateful dews descend from ev'ning skies,
Nor morning odors from the flow'rs arise;
No rich perfumes refresh the fruitful field,
No fragrant herbs their native incense yield,
The balmy zephyrs, silent since her death,
Lament the ceasing of a sweeter breath. — POPE.

LESSON LXXIII

COMPOSITION

Recall the appearance of the woods, fresh with the budding trees, mossy banks, and sweet spring flowers, when you have gone into the country for the first time in the spring to gather the wild flowers. Then, with your mind filled with the remembrance of the bright colors which delighted your eyes, the sounds which made the day musical, and the fragrance that filled the air with sweetness, write an account of your trip. Speak of all those things that made it pleasant, and try to put into your description the freshness of the grass and leaves, the beauty and the fragrance of the flowers, the music of the birds, and the sweet influence of nature in this delightful time of the year when —

“Nature hastes her earliest wreaths to bring,
With all the incense of the breathing spring.”

Read what you have written, and consider whether it would present to another person the delights which you have attempted to describe.



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